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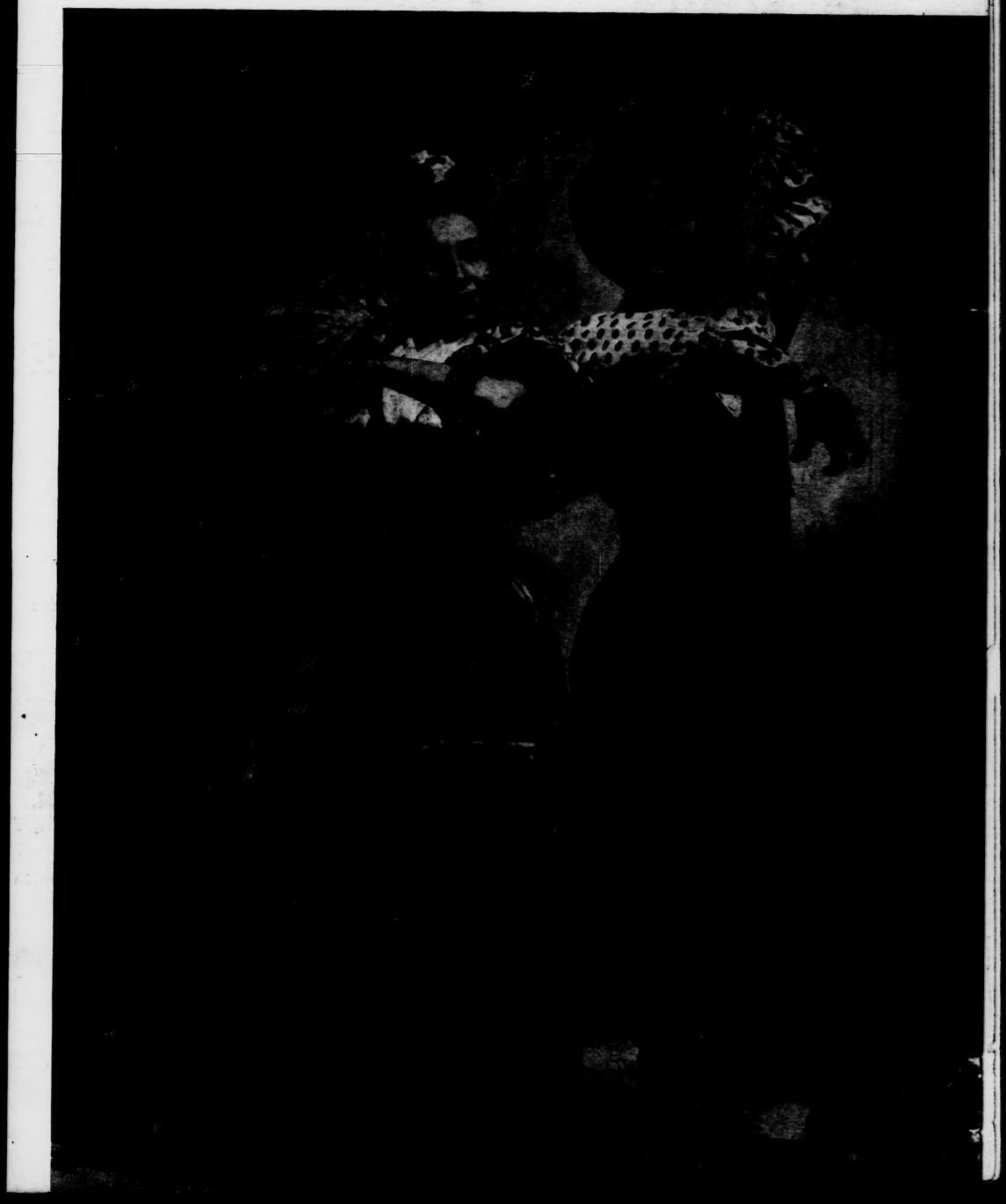

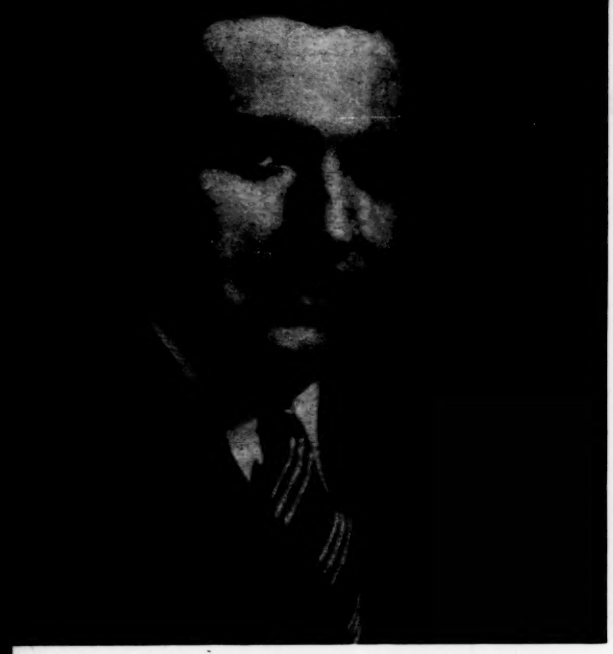

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PRO *and* CON

- *Viewpoints Gleaned from*
- *the Editor's Mail*

Dear Editor:

There is nothing I enjoy better than reading THE AMERICAN DANCER magazine. Your *Pro and Con* for the last four or five months has been extremely interesting to me, with the exception of March 1938 issue, in which I find a very narrow-minded person by the name of David Stephens who apparently in his own estimation is the last word in ballet or any other type of dancing.

By stepping on the very sore toes of *Dance International*, which in my own humble opinion was not at all what I had expected it to be, he does not give credit to those who undertook this task. *Dance International* in many instances may have been a complete flop or merely another social activity for our famous 400, who, having nothing to do, undertook to be benefactors of an art which has been greatly trod upon in these United States. Nevertheless we must consider that they made New York dance conscious for at least one month.

I do not know if the dancers were paid, but I think that all these artists should look upon the filling of the Center Theatre on two epochal nights of the dance, with a great deal of pride especially when the seats were topped at $7.70. Only such a narrow-minded person would offer such small criticisms as there being one tap and one modern dancer on the ballet night, especially on such an auspicious occasion when standing room was being sold.

I have read both ballet and modern articles in your magazine. Personally I do not take views with either one of them, but I am most positive that they are sincere in what they say in their feelings toward the ballet and

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• PRO and CON . . .

the modern dance. However, I can say that I fervently hope that *Dance International* or an organization of a similar type will continue the work in a much better way. Who are David Stephens and I to criticize when we do nothing about it ourselves?

Yours very truly,
W. D. Graham, New York, N. Y.

•

Dear Miss Howard:

Glad you take the stand you do about unionization. My own experience with the Equity proved to me at least that they are always on time to aid the dancer (i.e., get rid of part of the pay envelope to them when dues are due). And where does all that money go? High salaries for a bunch of stool pigeons who have nothing to do but collect from the poor kids. One might as well try to unionize painters, poets and peanut vendors. Regardless of what anyone says, dancing is an individual thing, but dependent upon social cooperation for its proper exploitation and ultimate success. This truth is demonstrated year after year. A dancer can be ever so wonderful, but can get nowhere without the assistance of others working for his or her talent. Behind every Great Name lies the unknown Genius of the Promoter. Every Nijinsky must have his Diaghileff; every Pavlowa must have her D'Andre. Have you ever thought of that?

Sincerely,
Julian Francesco, Milwaukee, Wis.

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• PRO and CON . . .

February issue, the picture of Veloz and Yolanda in action was elegant.

With sincere wishes for your continued success, I am,

Yours sincerely,
Marilyn Whiting, Marshalltown, Iowa.

•

Dear Miss Howard:

The March issue has just arrived. I have read and re-read your interesting article *Summing Up*. You have certainly presented the facts concerning the unionization of dancers and the American ballets in a clear and concise manner. I sincerely hope that all the readers of your splendid magazine will give this article the thought it deserves.

Sincerely yours,
Joshua T. Cockey, Baltimore, Md.

•

Dear Miss Howard:

What is your solution to this problem? Miss Holycamp of the Y. W. C. A. of Dallas called my secretary asking for any young teacher who wants experience to be sent to the Y. W. C. A. to conduct a children's class in dancing between the hours of eleven and twelve Saturdays.

The instructor (or the school) receives no pay—only experience. The cost of this instruction for the children would be $1.50 for 12 weeks, and the sum is collected, I understand, by the Y. W. C. A. An adult class has been featured for the past four or five years and, while I do not know the exact rates of it to-

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• PRO and CON . . .

day, it is proportionately as low as the children's class.

I would like very much to hear from you in an editorial on this conduct by organizations of this type all over the country. It will not only ruin the child's every chance of learning to dance later on and put legitimate dancing teachers out of business, but the amount of revenue raised by the venture for the Y. is negligible.

Then the profession wonders why it is so hard to get a standardized price for dance lessons. It is because things like this are not taken up by a national organization.

Yours sincerely,
Sam Bernard,
Dallas, Texas.

EDITOR'S NOTE: Situations such as that described above are a menace to the teaching profession and should be dealt with in no uncertain terms. In the first place, the organized profession should register a complaint with the Executive Headquarters of the Y. W. C. A. which is located at 129 E. 52nd St., New York City. It is at the executive headquarters, as I understand it, that problems of policy by which all Ys should be guided, are worked out. When this complaint has been sent in on behalf of their members by a majority of the dance teacher organizations in the country, each unit of the profession should attempt local pressure to eliminate such classes when they exist or forestall the forming of such classes.

This department has no objection to experienced dancing teachers being employed by Ys to give instruction at nominal fees to those who *cannot afford* to pay more, and we have no doubt but that we are echoing the voice of the entire profession in this regard. But we do most emphatically object to any organization using inexperienced teachers to train young bodies 'for experience.' If the classes at the Y. W. C. A. are conducted on such a basis that it is impossible to pay teachers for their services let them, then, ask the help of recognized teachers on a basis of charity. There is little doubt in my mind but that this magazine could furnish the names of many public-spirited dancing teachers who would gladly give an hour or two a week to properly train children who sincerely want and need the right kind of dance training but cannot pay more than 15c per lesson. But we all protest making these children the innocent victims of inexperienced students who, as yet, have not learned the importance of proper handling of growing bones and muscles.

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• PRO and CON . . .

I suggest to Mr. Bernard that he enlist the other teachers of his city in a campaign to prevent their students from taking this position and in sending to the board of directors of the local Y. W. C. A. a strong protest against putting the class in the hands of any but experienced teachers.

●

Dear Miss Howard:

First: a general word of congratulations on the entire February issue, which is the finest yet.

Second: A special note of congratulation to Miss Blanche Evan for her article *Barter at the Bar*. Every dancer should be compelled to read that article; every teacher of dancing should read it to his classes and every studio should frame it and then have an extra copy of the magazine for reference. I wish you would tell Miss Evan that if we could only get more teachers to have her viewpoint the dance world would be a much finer place in which to live.

If there is one pest in the dance world that I would call my "pet peeve" it's the dancer who says, "Oh! I just hate modern dancing" when the speaker knows nothing of it . . . or the dancer who says "Oh! I just hate ballet —it's so artificial, etc., etc., etc.," when the speaker knows nothing about ballet. There shouldn't be any fight between the two factions—in fact there isn't. But there are far too many dancers of both schools who are wrapped in smugness and who turn up supercilious noses at the other faction—and too many of the young modern dancers are just too, too intellectual and just too, too sure.

Thanks again for a splendid issue.

Dorothy S. Lyndall,
Los Angeles, Calif.

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The American DANCER

Editor ■ RUTH ELEANOR HOWARD ■ Publisher

APRIL

1938

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VOL. 11 No. 6

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—Bruno of Hollywood

On the Cover—
THALIA MARA *and* ARTHUR MAHONEY, *in one of their concert numbers—Paul Hansen*

■

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250 West 57th Street, New York, N. Y.

Bill to Eliminate Dance Schools?

Where Dancers Might Be Benefitted Teachers Are Threatened

EDITOR'S NOTE: The problems of dancers, as we have stated in this article, are separate and apart from those of teachers, and their place under the proposed *Coffee-Pepper Bill* will be dealt with in a separate article next month.

by RUTH ELEANOR HOWARD

HOW many dancing teachers are aware that there is now pending before the House of Representatives and the United States Senate Committees on Education and Labor, a bill which, if passed, threatens the very existence of every dance school as a private enterprise in this country?

That sentence is not written with any intent to be dramatic. It is a plain statement of fact. Hiding behind the innocent (although slightly aromatic) names of its sponsors, Congressman Coffee and Senator Pepper, the *Coffee-Pepper Bill* (H. R. 9102 and S. 3296) would provide for a *Permanent Bureau of Fine Arts.*

At first glance every intelligent person will be inclined to agree with the avowed intent of the bill "to establish a bureau . . . to encourage the development of art in the United States, to perpetuate the cultural traditions of our country and to give the benefits of cultural enlightenment to all the people."

But let us examine this bill as it relates to the dancing teacher. First, it specifies that:

"*All the functions, powers, and duties exercised by the Works Progress Administration in connection with Works Progress Administration sponsored Federal projects in the fields of art, music, theatre, writers, historical records survey, and in any and all other fields enumerated in section* 5 *of this Act shall be assigned and transferred to the Bureau of Fine Arts.*"

This means a perpetuation of the W. P. A. Defenders of the bill will tell you that it is only intended to take the structure of the W. P. A. because it would be economical to use something already in existence as a spring board. But in the minds of those who would see a Bureau of Fine Arts worthy of its name immediately comes the question: "Is *relief* to be the spring-board from which our culture is to be projected?" We doubt it. In the first place, it has been proven through the ages that life is a survival of the fittest. During depression years when there is not enough work for everyone, those who are best qualified are most apt to be chosen. That applies to artisans as well as to artists. Following this reason to a logical conclusion one does not expect to find on the W. P. A. via the relief rolls (which is the usual course) the fine artists that one finds elsewhere. There are some few exceptions, but we know that they *are* few in so far as the dance is concerned.

Therefore, a Permanent Bureau of Fine Arts which, at the outset, takes over the W. P. A. structure could not, by any stretch of the imagination, be a representative bureau of fine art in so far as the dance is concerned.

Walter Damrosch has already been quoted in the N. Y. Herald Tribune as saying of the bill, "Its provisions make it appear to me more of a relief bill for musicians, actors, painters and sculptors than a furthering of art in its highest forms . . . the bureau as I see it should have no concern with relief."

However, if it were the intent of this Bureau under the proposed bills to concern itself only with dancers as *performers* in an alliance with a theatre project we might see more *good* than harm in it. But no, the bill is not satisfied to rest there. It goes on to set forth the specific fields with which the Bureau will concern itself. In section 5 (as mentioned above) the bill specifies:

> The Bureau shall establish subdivisions which shall include the creative, interpretive, research, and teaching aspects of—
>
> (a) The theatre and its allied arts.
> (b) The dance and its allied arts.
> (c) Music and its allied arts.
> (d) Literature and its allied arts.
> (e) The graphic and plastic arts and their allied arts.
> (f) Architecture and decoration and their allied arts.

Note that "*the teaching aspects* . . . of the dance and its allied arts" are definitely provided for.

This unquestionably would put the government in direct competition with private dancing schools. Of course the sponsors of the bill will again tell you that such is not their intent. "The government does not wish to compete with any private enterprise," they glibly chant. Teachers who have already felt the competition of W. P. A. teaching projects do not need to gaze into a crystal to see the future under such a Bureau. To those who have not been touched by present W. P. A. dance

(*Continued on page* 39)

This is a time for dance teachers to take cognizance of the situation and act for their own protection. We have all had, at one time or another, a dream of a Federal Subsidy for the Arts so that those who possess creative genius might have the time and the opportunity to give their best to the art world. The *Coffee-Pepper Bill* plays upon that dream, but actually promises nothing so far as the dance teacher is concerned.

THE AMERICAN DANCER urges all dance teachers to:

1. Obtain a copy of the *Coffee-Pepper Bill* and study it carefully.
   a. Decide whether or not *you* and your colleagues can benefit by it in view of the fact that any teaching such as the bill prescribes must include FREE dance lessons.
2. Inspect the motives of all groups or individuals endorsing the *Coffee-Pepper Bill.*
   a. Find out if they are workers on WPA projects.
3. Join with other teachers to discuss the bill and plan concerted action.
4. Let your mature decision as to the bill be known by:
   a. writing the dance teachers organization of which you are a member;
   b. writing THE AMERICAN DANCER setting forth your ideas and asking for a petition you can circulate among your friends.
5. Communicate with your local branch of the National Committee for the Protection of the Arts. They will supply a speaker to address the teachers of your community in a mass meeting. If you cannot locate this organization write to THE AMERICAN DANCER for help.
6. Write your State Senators protesting this bill and urging that it be *killed.*

THE AMERICAN DANCER has compiled a list of the Senators who are on the Committee appointed to study this bill. If they represent your district *write to them* at once:

Senator Elbert D. Thomas, Utah
Senator Royal S. Copeland, N. Y.
Senator David R. Walsh, Mass.
Senator James E. Murray, Mont.
Senator Vic Donahey, Ohio
Senator Rush D. Holt, W. Va.
Senator Claude Pepper, Florida
Senator Allan J. Ellender, La.
Senator Josh Lee, Okla.
Senator Dixie Bibb Graves, Ala.
Senator Wm. E. Borah, Idaho
Senator Robt. M. La Follette, Jr., Wis.
Senator James J. Davis, Penn.

Address letters to the above care of the United States Senate, Washington, D. C.

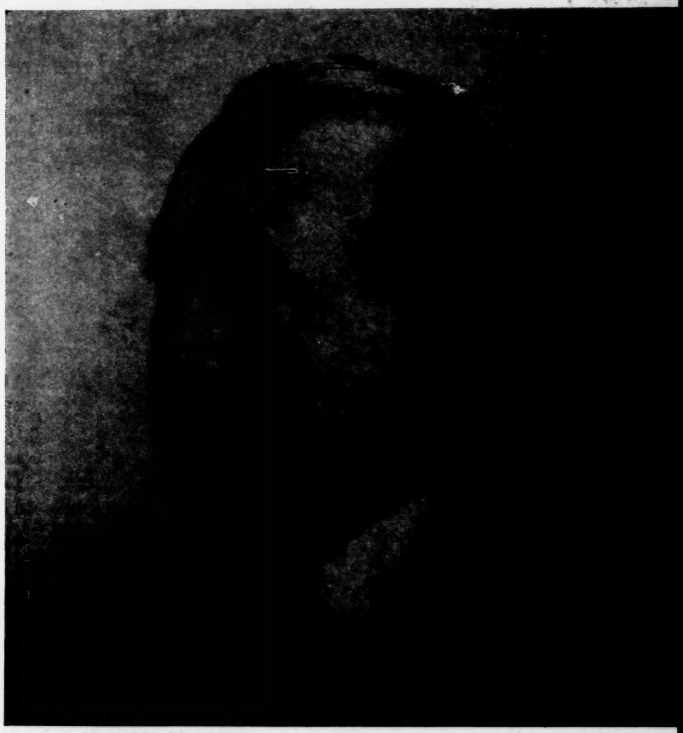
Andre Eglevsky

formerly with Rene Blum's Ballet and now guest artist with the American Ballet in New York

Rolf de Mare

Visits America

by DORATHI BOCK PIERRE



Photo—M. ERLANGER DE ROSEN

ROLF DE MARE

IN THE lobby of the Ambassador Hotel I walked toward a medium-sized soft-voiced gentleman with greying hair, a world weary sophisticate . . . Rolf de Mare, in America on a world lecture tour on the dance!

Perhaps it was because he had spent Christmas alone, far from friends, that he seemed coldly aloof . . . superior.

Rolf de Mare is a man very little known in America, but one whose name should be familiar to dancers. He is Swedish, of ancient and noble lineage. But what makes him famous is the fact that he was a great friend of Jean Börlin, the dancer, and because of this friendship he became the director of the Swedish Ballet with M. Börlin as leading dancer. The Company was a sensation in Europe and in the five years of its existence Mr. de Mare became so thoroughly imbued with the spirit of ballet that he evolved a great plan for a dance museum. This was realized in 1932 as *Les Archives Internationales de la Danse* in Paris, of which he is the founder-director.

Housed within the building that is *Les Archives* is a museum of dance photographs, paintings, sculpture, costumes and mementoes of great ballerinas and a reference and research library. Special exhibits and dance lectures are often held. This is a monumental achievement!

But Mr. de Mare is not satisfied. He wants other dance museums with which his French museum may carry on an exchange of ideas and material, and which will borrow and lend exhibits and rare collections, a "scientific exchange." He has interested the New York Public Library and the Metropolitan Museum in the idea and they are willing to pool their collections if a suitable building can be found. A committee is now working on that problem.

The most significant outcome of his visit to America is not that he has interested New Yorkers in the idea of a dance library and museum, but that the idea has found a ready response from other sections of the country, notably the West Coast. San Francisco and Los Angeles have had enthusiasts working slowly upon such a plan for some time, and Mr. de Mare's visit crystalized their determination to create a dance museum of their own. When I mentioned to him that a dance museum in New York would be a wonderful project and to be commended, but that it would be of very little benefit to dancers in other sections of the country because of the great distances, he looked abstractedly at me and said: "Yes, from New York to here is as far as from Paris to Siberia. . . .". And I am sure that in his mind the simile had more significance than mere distance, for I also asked him if he had seen any of the dancers perform during his stay in San Francisco and he shrugged his shoulders wearily and said, "No! Why? I have seen all that are good . . ." and the sentence stayed unfinished.

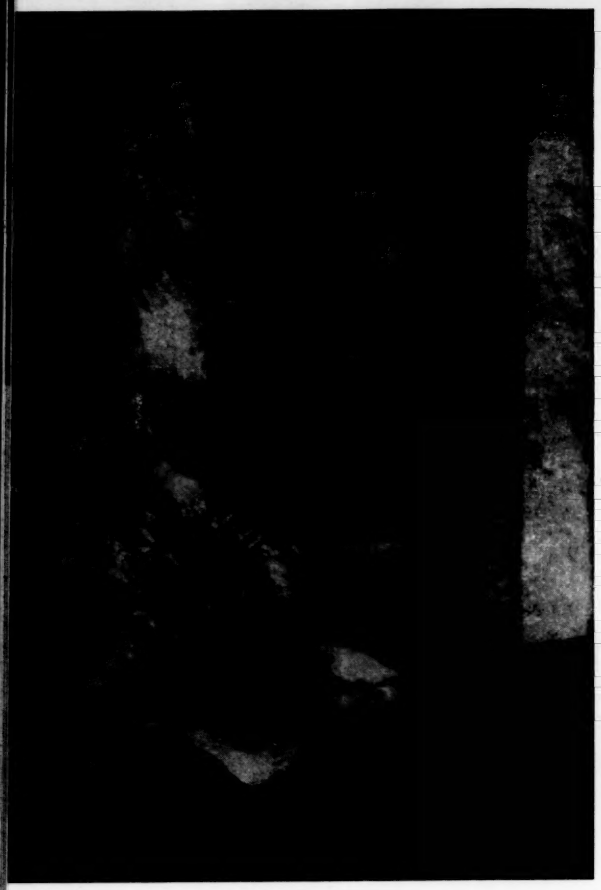
Mr. de Mare, like every true balletomane, has nothing in his soul but scorn for the modern dance. He saw Martha Graham, Doris Humphrey and Charles Weidman in New York and he is guarded in what he says save that he thinks Americans are " . . . developing their own dance" . . . and that the modern idiom fits our temperament well. Like all Europeans he wishes to believe that Americans are congenitally unable to concentrate on a subject for any period of time—that the long arduous training of ballet is not possible for us.

I interposed: "Of course there are always exceptions" . . . "Yes, there are exceptions."

He thinks the American Ballet is good only in the lighter, more modern type of ballets.

I respect Mr. de Mare for the contribution he has made to dancing through his museum and I shall be very happy if he is the means of awakening us to a similar need here; but it is unseemly under existing conditions for Europeans to come to this country with preconceived ideas of superiority. It ill becomes them as cultured cosmopolites and shows a really shocking narrowness of viewpoint that is quaintly Victorian . . . or is it decadent?

Mr. de Mare does have a sense of humor, however, for among his many titles is that of: President of the Association of Dance Writers and Critics of France. When he was asked how many dance critics there are in France, his eyes crinkled and a smile flitted momentarily over his face as he answered, "Oh, about three."



DUAKO *as* KHAN GHIREI,
in the new ballet, "Fountain of Bakchisarai"

Classical Ballet in the U.S.S.R.

Soviet Ballet Progressing

by W. G. RAFFE

WHAT is the present status of ballet in the Soviet Union? It is vital and flourishing.

Soviet ballet is more alive, it means more and it is appreciated by wider masses of people. Though modern ballet spread as a leisure-class art from Italy and France to Russia, it is fast becoming an art form understood and even practiced by ordinary workers. Ballet is no longer confined to theatres, but may be seen in clubs and camps, in children's theatres and schools, while it has made its mark on recent physical culture along with the traditions of Isadora Duncan.

Technical ability in the ballets of Moscow and Leningrad is supreme. I have seen most of the great dancers of our times: Pavlowa, Karsavina, Genee, Sokolova, Argentina, Danilova, Uday Shan-Kar and many others—all fine artists. Taking them age for age (for few of these were supreme at twenty or even twenty-five) we can mention in the Union Marina Semyonova, Olga Lepeschinskaya, Ulyanova, and Jordan and Dudinskaya as well as Sulamith Messerer and her brother Asaf, Sergieff Dudko and Tchebukiani* and many others, all still young. No company elsewhere can equal, much less surpass, the brilliance of these Russian ballerinas.

These dancers receive splendid training in the two great schools at Moscow and Leningrad from front-rank teachers. They get stage experience while still at school in the Bolshoi Theatre in Moscow or the Kirov Theatre in Leningrad. Training lasts for ten years; attains university standards and includes many ancillary subjects besides practical work. Most of Moscow's 400 students drawn from all grades have scholarship stipends. Tuition is free.

Among the older generation are Vaganova (Leningrad's most brilliant teacher) and Eketerina Geltser (just retired) along with Tikhomirov who acts occasionally as *maitre de ballet;* or the temperamental Viktorina Krieger who controls the Art Ballet Group of the Art Theatre.

The principal theatres are the Bolshoi (Grand) Opera House in Moscow; and the Kirov (formerly Marinsky) Theatre of Opera and Ballet in Leningrad.

In both Moscow and Leningrad we can witness newer Soviet ballets and also ballets from the older regime. Tschaikovsky's *Sleeping Beauty* or the *Swan Lake* are perennial favorites; also one less known abroad, *Konek Gorbunck* (The Hunchbacked Horse) from an old Russian legend.

Of ten or more ballets that fill each repertory, they are treasured somewhat as "museum pieces." One may see *Coppelia* or *Esmeralda*— the latter revised to a more correct version as first intended. Or, one may attend a performance of Carmen at the Art Theatre where the dances are treated not as intrusions but as integral to the opera.

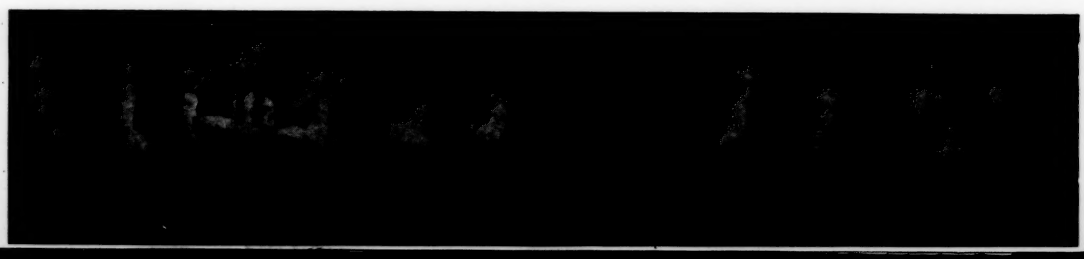
Not until 1927 did a genuine new Soviet ballet appear. This was the famous *Krasny Mak* (The Red Poppy) in which two producers co-operated: one for the classical dance and one for the stylized Chinese folk dances. In this Geltser was the first ballerina, followed by Semyonova. Later came the *Flames of Paris*, a ballet formed on musical themes from melodies of the French Revolution, one of the most impressive and successful of the newer ballets. Another French theme was set in the Paris of Balzac's days: almost La Boheme transformed into choreographic form. This was *L'Illusion Perdue;* a striking and masterly production which, while it could not be termed a Soviet theme, did treat wealth and personal fame as vanity compared with social service.

Quite different was the magnificent production based on Pushkin's poem, *Fountain of Backchisarai*, a romantic episode of Polish-Crimean history magnificently mounted and dramatically designed.

Superb technique in choreography is always matched by mastery in every aspect of staging. Moscow is not the theatrical capital of the world without sustained reason. Russian

(*Continued on page* 27)

The ballet "Swan Lake" as produced at the Bolshoi Theatre, Moscow



BALLET COMES OF AGE!

Innovation Combines with Tradition

by WALTER WARE

BALLET has made tremendous strides in the past quarter of a century. The ballet is more subtle; it is more compactly constructed. Fokine and his reforms, Massine and *his* reforms have added a far greater emotional significance than has ever been known before. And all of these changes have taken place without robbing the ballet of one iota of its beauty, its rhythmical aspect or its feeling.

Although for the past few months we have looked at the ballet purely in terms of its personalities, it is the ballet itself, its progressions, its scope and the enlargement of its technique which appears uppermost in the twentieth century ballet-scene. It is for this reason that the development of the ballet as an ideal medium for the expression of dance form somewhat dims the glory of its protagonists. Yet during this particular period appeared the greatest personalities known to dance history. Let us stand upon this last flight of the ballet-stairway and look about us.

From the years 1909 to 1929 the ballet was dominated by one of the most amazing characters in the entire history of the dance. He was neither painter, nor poet, nor dancer. Yet his influence upon all of these arts was more significant than any other man of his time. His name was Sergei Diaghileff and, like the far-reaching beams of a lofty beacon-light, he illuminated the entire continent of Europe with the glories of the Russian ballet.

In the early months of 1909 Diaghileff had begun to form a company from the roster of the Marinsky which would bring the art of Russia to the world. Fokine would create new ballets as well as appear in leading roles. A number of the old ballets such as *Swan Lake* and *Giselle* would remain in the repertoire. Pavlova would appear in the title role of the latter. Dancers were chosen with great care. Kshessinska, Karsavina, Pavlova, Fedorova, Baldina and Smirnova were to be the ballerinas. For the leading male roles, besides Fokine, Adolph Bolm, Manakov, Bulgakov, Kshessinsky (Matilde's brother) and Vaslav Nijinsky were engaged. From Moscow came Mikhail Mordkin and Theodore Koslov.

After a great many difficulties the company opened in Paris at the Theatre Chatalet on the seventeenth of May, 1909. This was the first time that Paris was to witness an entire evening of ballet completely apart from the opera or from spoken interludes. The program consisted of three Fokine ballets—*Pavillon d'Armide, Festin* (divertissements) and *Prince Igor*. This performance turned out to be one of the most important if not *the* most important date in all ballet history.

The rest is history and does not need repeating in any great detail here. It might be well to relate that the Parisians were divided between astonishment and admiration at Fokine's genius; that they were forced to admit, for the first time, that the male dancer could be equally attractive and captivating as any *danseuse* and was certainly far superior to any female dressed in male attire. It was here that the exploitation of the male dancer in the ballet really began.

In the years which followed Fokine created his greatest ballets, many of which remain in the repertoire today. *La Sylphide, Prince Igor, Petrouchska, Scheherazade, Spectre de la Rose, Carnaval, Cleopatra* and all the rest are familiar to most of us. Here in these ballets is to be found the reforms which Fokine conceived when he beheld the art that was Isadora Duncan's. Here, in theory at least, is the ballet which we know and love today.

ALEXANDER BENOIS *and* LEONIDE MASSINE *in London, June,* 1937, *at the Benois exhibition. Photographed by Andre Eglevsky*

During the five years which followed the Paris premier of the Diaghileff ballet the company enjoyed its greatest triumph. Ballets too numerous to mention were presented all with great success. Russian composers wrote most of the music and Russian artists supplied most of the decor. Bakst made an entire continent color conscious with his back cloth for *Scheherazade*. And more stars than can possibly be mentioned in so short a space appeared in the midnight-blue of the ballet. Madame Karsavina became the toast of Europe. None who had seen her could forget her bewildered figure as she wakened from her rose-colored dream. The fame of Nijinsky has already been told. Other names such as Bronislava Nijinska, Spessiva, Ida Rubenstein, Nemtchinova, Idzikowsky, Woizikowsky, Lopokova, Dolin, Markova and many others were well known to European audiences during the years of the Diaghileff company. And most every one of these dancers was trained under the careful tutelage of the *grand old man of the ballet,* Enrico Cecchetti.

By 1912 Pavlova had pulled away and formed her own company, and in that same year came the split with Nijinsky. Fokine resigned in 1913 to do some ballets for Pavlova. Diaghileff became seriously alarmed. A young boy, Leonide Massine, then studying with Cecchetti, was chosen to succeed Nijinsky. In 1914 he made his first appearance in *The Legend of Joseph*. Then came the war. Only a few performances were given in 1917 and 1918. Massine did the choreography for new ballets. Old Italian masters replaced Russian composers and the blatant colors of Bakst and Benois were given over to the soft shades of Picasso, Derain and Matisse. From 1922 to 1929 the ballet became strictly a commentary on modern life. Mme. Nijinska did a number of ballets. Lifar danced the leading male roles and in 1929 made his debut with *Renard* as choreographer. George Balanchine composed six ballets between 1926 and 1929. Little of the fire and poetry which characterized the old ballets remained. Danilova became ballerina.

And then in 1929 came the sudden death of Diaghileff. His company collapsed completely. For this great artistic organization could not exist without the broad shoulders of the amazing man who was neither poet, painter nor dancer to support it. Two years later came the startling news of the death of Anna Pavlova. And just as has been the case on several other occasions in the history of the ballet, ballet-activity came to a stand-still.

But just as always before this was not for long. Students continued their studies, dancers continued to dance somehow and suddenly, before we were aware of the fact, another ballet renaissance had sprung into being. Colonel de Basil gathered together the broken bits of the Diaghileff company

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TED SHAWN

A "Happy Medium"

by FREDERIC L. ORME

Illustrated with performance pictures by CHESTER KOHN, A.R.P.S.

"TWENTY years ago—" A long time? Not at all. Meeting Ted Shawn again so completely effaces any idea of age, that it is easy to deceive oneself, and smile somewhat smugly. "Oh, no, it can't have been twenty years; it was only yesterday!" But it can have been, and it *was!* It was 1917; the Denishawn Concert Company, at the Palace Theatre in Chicago.

Leaning against a wardrobe trunk, after a Monday matinee, Shawn was patiently answering questions tossed at him by a wide-eyed youngster.

"But our school is *not* 'primarily metaphysical'," said Shawn. "It is physical, as well. The body and its movement is the major issue. We develop in each of our students that which is most natural to him. We permit him his own interest, and train it accordingly. Our dancing is free and individual."

But aren't your styles mostly Greek and Oriental?

"Not necessarily. We have the Spanish, the American Indian and the German. Our job is to cover every approach, and to remold it appropriately. Dancing, I believe, should belong ultimately in the theatre."

And your technicians?

"We've as varied a group as possible. Besides our steady student-staff, we have imported a faculty. Teachers from the East. Miss Elsa Findlay for her knowledge of Dalcroze, and it so happens that the Dalcroze method interests us greatly. And we have also had Margarete Wallmann. Our one desire is to escape limitation. Only by sampling all styles, can you come to a liberal understanding. . . ."

And that was Shawn in 1917.

Today, it is still Shawn. His beliefs, his theories, are very much the same. And that they have been more than satisfactory, we need only to admit his success. To him, dancing is still "free and individual." It remains an inclusive expression, ungoverned either by precept or practice. He is neither "modern" nor "traditional." Through cautious evaluation, he has fashioned that concept which, in more ways than one, might be called "a happy medium." His art is both emotional and spiritual—*and* "an integral part of Physical Education."

He has focused his effort, however, toward the perfection of the male dancer. His school is designed expressly for men, exclusively so, and his ambition is to present the dance to them as a legitimate and artistic career.

"After lengthy research," he says, "I have found in all great civilizations, even in those of today, that dancing was and is predominantly a masculine occupation. Even with the American Indian, for instance, the men do almost all of the ritual dancing." And from that discovery there comes this conclusion: "Before the dance can take its rightful place among the other arts, we must produce men of potential greatness to augment and vitalize it. Men dancers, therefore, are necessary."

It is not a new idea. From the very beginning, he has fought for it.

Since his first "all-male performance," just five years ago, Shawn has been kept busy.

"Believe it or not," he can boast, "my concerts are already dated even beyond next season. But, what is more extraordinary, the compositions programmed aren't yet fully born! We've the seed of the idea; that's all. It is still to be choreographed."

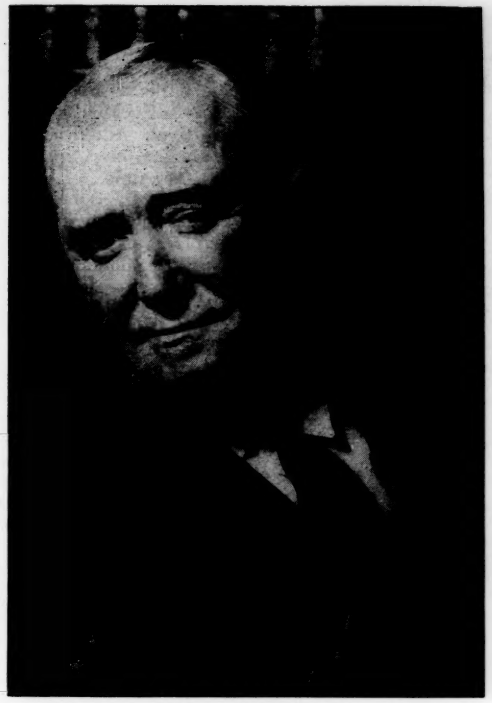
And the enthusiasm?

"Remarkable! The audiences are demonstrative. Our repeat-concerts invariably surprise us. Where, in the first year, the audience had been merely a few hundred, in the third year the increase is more than a thousand, much more. It's encouraging, to say the least. But to me, there should always be a *road* for the honest dancer."

The "road"?

"Exactly. I have danced in some three hundred cities, in Canada, England and Cuba, and the response has been tre-

(*Continued on page* 27)



GEORGE M. COHAN

50 Years a Dancer

by FREDERICK RUSSELL

ONE of the most exciting moments in the theatre in many seasons is the first act finale of the satirical revue by George S. Kaufman and Moss Hart, *I'd Rather Be Right,* when George M. Cohan, impersonating President Roosevelt, literally brings down the house with his amazing *cock* dance to a lilting Rodgers and Hart ditty *We're Going to Balance the Budget.* With an outburst of electric energy which looks like the sudden discovery of perpetual motion, Mr. Cohan seems to be all over the stage at once. *The Big Apple* is lethargic compared to it; *Stompin' at the Savoy* a dreamy waltz!

Those who can remember their curtains rising back in 1904 will recall when George M. Cohan first leapt to fame and fortune on Broadway in a show called *Little Johnny Jones* as author, composer and star with a style of dancing all his own. He was the original song-and-dance man. Those of us who have seen him only as a dramatic actor in such roles as the father in *Ah, Wilderness* are surprised beyond belief as we watch him dance. It is difficult to tell whether the new thrill or the nostalgic memories inspire louder applause. And, as the audience goes mad with enthusiasm, Mr. Cohan, himself, seems to be having an even better time than anybody in the theatre!

Thus it was, awed and a little breathless after my first experience of watching him dance across footlights, I waited in the wings several nights later for Mr. Cohan to appear for his backstage workout before a performance. Every evening at about quarter past eight he appears on stage to limber up. He usually wears shorts and a robe. He trots around the stage some fifty times and runs up and down the steps leading to the bridge, a section of Central Park represented by the set.

When he appeared, in grey slacks and a loose, open-at-the-throat white shirt, I was in for a double surprise. He does not resemble President Roosevelt in the least out of character, nor is he the blustering, hail-fellow-well-met 100% back-slapping *Yankee Doodle Dandy* in a straw hat I sort of expected from his war-time songs, or at least the photographs of him on sheet music at the time. Quiet, affable, greeting me in a gentle, and well-modulated voice, he seemed as if he would fit more appropriately in a conservatory than yelling his lungs out at a ball game, his favorite sport.

"The dance I do in this show is nothing," he insisted. "The older folks like it because it reminds them of the days when I *did* dance, and the younger generation likes it because they are surprised to see an old man hopping around."

"I've been dancing for a good fifty years," he told me. "I guess I'm one of the oldest dancers in the business. I danced in vaudeville until 1900."

Those were the days when he was one-fourth of *The Four Cohans* with his father, his mother and his sister. He is the only one of the quartette left today.

"I used to be what was called an 'endurance dancer'," he

(*Continued on page* 43)

The "Song and Dance Man" in a scene from his current hit, "I'd Rather Be Right"

LILY MEHLMAN *and* SI-LAN CHEN, *two of the New Dance Group*

UNITED WE STAND

And They Do!

by PATRICIA SHIRLEY ALLEN

IT IS an idea that has not been tackled before—the notion of a chamber dance group with each member's individuality encouraged, instead of suppressed. And it would be a bevy of six young modern dancers who thought of it.

Each is a soloist in her own right, by virtue of past performances. Each is occupied with other dance activities which, ordinarily, would satisfy her. Part of their diverse background have been years of training and trouping, but they have always been associated for having the same ideas, and now they are bound together by a common feeling.

Jane Dudley—tall and self-possessed—has danced with Martha Graham for three years. Sophie Maslow, too, is a Grahamite, and an earnest worker. Miriam Blecher has a quiet, wry humor that may have come from her broad experience in the dance world. She certainly sees no feud between ballet and the modern dance.

SOPHIE MASLOW, MIRIAM BLECHER, JANE DUDLEY, SI-LAN CHEN *and* LILY MEHLMAN *in a scene from "Jazz Etude"*

Miriam does modern dancing for the W. P. A. and studies ballet with Ella Daganova!

Lily Mehlman works for the W. P. A. Children's Festival. Anna Sokolow dances with Graham, runs a group of her own, and still finds time to take part in this voluntary union of dancers. Si-Lan Chen, who recently made her New York debut, is another who based her modern dancing on ballet training, received in Russia with the famous Goleizovsky.

Seeing them separately, at different times, is a good way to catch their individual and various backgrounds, but getting them all in one place has an exciting effect! Their ideas come out in a torrent of enthusiasm, and that tide can no more be stemmed than can their audiences fail to be infected with it.

They insisted, first, that their urge to form a group did not mean they were willing to subordinate solo work. Not with the healthy respect they have for their own ideas! But there are certain limitations in working alone. Subject matter is necessarily restricted in scope and solo recitals are not easy. They have given performances together as soloists and in certain group dances, but by actually working together the possibilities of material and recitals are made greater.

And, the way they do it, each individual is stronger than an ordinary member of a dance company. Their functions within a group dance are so distinct that an audience can't help but know who they are, by the time they're through. The result, surprisingly, is not chaos—it is a remarkably integrated method of making the best use of their separate talents with the added strength of a group form.

Their work together has been done mostly in duos and trios, so far. But five and six person dances are in the making. "And even now that we've reached larger compositions," Miriam Blecher said, "the dancers are not handled as a lump. They are considered for what each one can contribute." The *Jazz Etude* they are working on will be a new departure not only in its presentation, but in the choice of material as well. Oddly enough for modern dancers, the jazz influence is prominent in their work; but it is not so strange when we consider that this applies to all young America!

They don't take all the credit for having launched themselves on this project. It was the Workers' Dance League that provided impetus for the formation of their group. Up to 1934, the League had sponsored and presented dance groups. In 1934 for the first time, they presented several soloists in one performance for the Theatre Union, at the Civic Repertory Theatre. It was a tremendous success, resulting in a concert at a Broadway theatre.

The new recital form scored again! They were encouraged to take the Center Theatre for a performance of soloists and group, and sold out the house. Every year since then, the same sort of program has been given at least once, using the group plus other soloists. And now they have evolved a form which takes care of individual needs, worked into the group expression.

One person is in charge of each dance. The group as a whole decides what they want to do, but complete authority for direction is usually given to the one who had the original idea, on the assumption that she generally knows most about it. They present contemporary material, but in a more theatrical form than heretofore, sharpened and emphasized to reach the understanding of their audiences.

". . . to keep the dance alive it *must* be contemporary!" they say. The ideas evolved on that basis have introduced a whole new trend in material for the dance. Their subject matter deals with the contemporary scene

(*Continued on page* 46)

Conception in the modern vein:

PAUL HAAKON

in "Hooray for What" as seen by Val Arms

A Dancer's Diary

by DORINA TEMPLETON

With illustrations by MILDRED KOERBER

Diary Dear:

When Lochinov told me that he wanted me to become one of his group and dance in *Prince Igor*, the full realization of it made me grab hold of the practice bar. Both Chichantinoff and Lochinov laughed at my expression.

"She will die with joy, yes?" Lochinov shook his bushy head.

Chichantinoff's chest was puffed way out in front, as if he were terribly proud.

"Oh, thank you, thank you. I'll work so very hard," was all I could manage because, Diary, happiness was jumping around inside me so I wanted to laugh and shout and turn cart wheels. It's such a grand feeling when something you've really wanted comes true.

Lochinov rose to his feet.

"All right, Miss Templeton. I'll see you tomorrow morning at ten thirty at the Metropolitan Opera House. Come upstairs to the ballet room. The doorman will tell you where to find the others." He smiled and held out his hand.

It was a big warm hand and very much alive. He smiled.

"To a happy association. You will find a contract waiting for you tomorrow after first rehearsal." And giving a quick nod to Chichantinoff he reached for his hat.

I made for the dressing room doing leaps as I ran. When I had dressed, Chichantinoff called me into his office.

"I am very proud of you," he began. "Never have I had a pupil of mine honored in so short a time. Now—" he gave me a ferocious glance under his brows, "don't let this success give you what is known as the 'big head.' Your work has just begun.

"Let me warn you. Lochinov the man and Lochinov the creator are two different ones. If he turns into a roaring lion, hisses at you, screams at you, remember he is not human, only a creative artist who must have the *perfect* result."

It was hard to imagine Lochinov being anything but very warmly human.

"Well now, go home and rest." Chichantinoff rose. "And don't forget to write Foulard. He will be proud of you, too."

I swear there were tears in his eyes. Passing my audition really must have meant something to him. What a fine sincere and understanding teacher he is. I can see now why his pupils never leave him. He really cares whether we make the grade or not. Somehow, when a person feels that way, nothing seems too hard to try for them.

I took a subway home and burst in on Bobbie. She was making fudge over her hot plate. A pile of books hid the hot plate from Chessie if she should come snooping around. But a grand candy smell floated all through the halls.

"Hey!" I shouted. "Guess what!" and told her everything so fast my tongue got all mixed up with my teeth. Then we did a sort of war dance all around the hot plate. Finally we stormed out into the hall.

All of a sudden Bobbie gave me a poke. I turned, and there stood Chessie, hands on hips. She looked mad as a hornet. Her nose was quivering and twitching under her glasses.

All the breath went out of me with a "whoosh." Like a pricked balloon.

"Young ladies!" her voice was tight and cracked, "I'll have you know I don't run a boarding house for wild hyenas." Suddenly she stopped and sniffed the air. "I smell something cooking."

"Oh!" lied Bobby in a hurry, "I left my rubbers in on the radiator."

"I don't believe," stated Chessie, "anyone's rubbers *could* smell as sweet as that. I think someone's making candy here. It's absolutely against rules."

Then Bobbie's face grew red.

"Well, all right then. I *am* making fudge. My room in New York is the only home I've got, and if I can't have a little fun in my own home once in a while why—"

Chessie drew herself up to full height, her hair fairly raised on her head.

"Don't be impudent, young woman. Your privilege is to move any time you wish. There is a waiting list of at least ten for every room in this house."

"I'm not impudent," Bobbie said more quietly. "I'm stating a fact. But the moving idea is a good one. I'm giving you a week's notice right now."

My mouth dropped open. Bobbie was so quiet and cool. It was such a quick decision.

Chessie, with a surprised look on her face, turned without another word, gave a sniff and walked down the stairs. Bobbie went into her room and bounced down on the bed.

"Now I've gone and let that poor old soul get me angry," she said mournfully. "Aren't I silly, Dorina? I've never minded her before." She shrugged, "Well, I guess there just comes a day!"

"Where will you go?" I asked and suddenly thought of the plan Betty and I had talked over of moving in together. I told Bobbie about it.

"Say!" she exclaimed. "For the twenty-five dollars a month we each pay here we could get a three-room apartment for seventy dollars and live like kings. What say? Or, maybe you wouldn't want me. Excuse me, please."

"We *would* want you," I half shouted. "Say, this is going to be real fun." And we sat on the bed and planned for hours.

"I'll ring up Betty after rehearsal tomorrow," I told Bobbie, and, Diary, I never felt so much happiness in one swoop in my life.

Next morning I packed my ballet, toe slippers and black leotard in my bag and reported at the stage door of the Metropolitan Opera House.

A fat man with gray hair sat at a table just inside the door. He had a long, flat cardboard list before him. I thought he was going to throw me out before I managed to give my name. He jerked back his thumb.

"G'wan in there. Get the elevator to your left and tell Jim where you want to hop off."

There was another door behind the fat man and a great many stocky men dressed in old trousers and shirts open at the throat were humming under their breath and standing in groups.

Then, Diary, through a door a step or two down, I had a peek at the stage. I know I should have gone straight up to rehearsal, but I felt my feet going one in front of the other down the steps and inside.

It was like a huge, vaulted, mysterious murky cave you couldn't see the top of. The back was of brick and long and flat. Then in front and all over acres and acres of space were spread doors, heaps of rocks, pillows, the front of houses, bannisters, huge life-size ships with droopy sails. A very elderly man with a cap was calling, apparently into space:

"Hey, you'll have to take this canvas up to Keltner! Repaint job on that gold. Spray in more fixative!"

Then, through this jumble of fallen buildings and crazy parts of houses, men in shirt sleeves walked and shifted around. They didn't look as if they had any reason at all for being there, but every once in a while one of them would step up to something and dust it off. Then he'd take out a piece of chalk and mark designs on the floor. I felt a little bit like Alice Through the Looking Glass, where she watches the people moving over the chess board.

Big flat pieces of scenery leaned against the side walls. I dared to go farther in and was standing in a tall wing, screwing up courage to peep at the front of the house when someone touched me on the shoulder. I jumped. A very pleasant-faced young man with wiry curly hair and dressed in a black ballet practice suit stood behind me. He grinned at me and I smiled back.

"Say," he offered, "you must be new here. Don't you know if you're caught in here by Benny you'll get the dickens. No dancers ever allowed down on stage."

"Oh!" I started. "Who is Benny?"

"Stage manager. Come on, let's get out."

"Won't you get in trouble telling me about this and coming in yourself?" I asked. "And how did you know I danced?"

"A singer carries a portfolio, a dancer lugs a black bag and I'm so used to being in trouble once more won't make any difference." He led me to the door. "What's your name?"

"Dorina," I told him.

"Mine's Toby. Here's the elevator." And he ushered me in.

"Have you been dancing here long?" I asked.

"Millions of years, just millions of years. I get a kick out of bunged eyes and all this awe about the Met."

"You're awed yourself or you wouldn't have dragged me away," I told him.

"Sure," he admitted. "This place gets you. Even if you don't know an aria from a quartette, tradition seeps out from somewheres and we all go around acting like whispering

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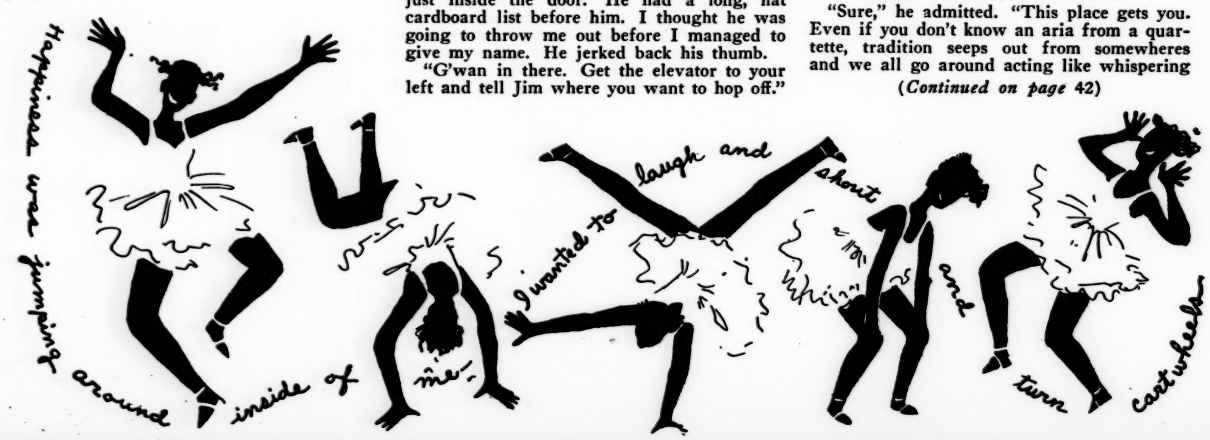
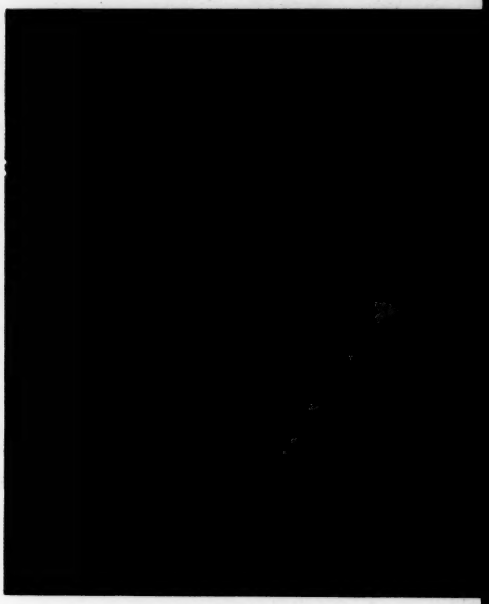


Story of a Pioneer

Gladys Hight of Chicago

by MARION SCHILLO



GLADYS HIGHT

A WOMAN of tremendous energy, wide experience and fine mentality, the axiom of Gladys Hight's career has been "Activity"—"The doing is the important thing"—and her dancers worked, and her teachers taught. As an executive, she has the ability to accomplish the work of several individuals—to maintain many departments and keep all of them running at top speed. Generous to a fault, she has had the courage to give all to her students and to go on enriching herself that she might have more to give them.

"My students," she says, "can have all the material, all the ideas, all the technical equipment they can possibly utilize—it's here, and my one job is to give. . . ."

At the age of sixteen, Miss Hight's mother took her abroad to study not only ballet, but singing as well. She was to become a grand opera singer. Upon her return to New York, equipped for professional work, she was accepted for a prima donna role in *The Chocolate Soldier*. For two years she sang *Nadina* on tour. She also played ingenue roles in *The Alaskan, Prince of Tonight* and danced leading numbers in Anna Held and Lillian Russell productions. Beauty, talent and a brilliant personality were hers, and she enjoyed a marvelous career. How she gradually worked into teaching was a curious factor in her life.

At first, during vacation periods she taught young friends and thus became interested in the joy of helping others. This particular trait was a very strong motivation in her character. Soon she began to want to keep these youngsters with her and organized ballet groups that toured all over the world, including the Orient and Europe. For several seasons the Gladys Hight Dancers were famous everywhere they appeared. And it was during these years, too, that Miss Hight studied dancing intensively herself—studied right along with her young company for she herself was still a youngster.

Thus the school and troupe idea became launched in her mind and, with the World War, came permanent quarters in Chicago. Ballet has always been one of her main interests. Such men as Fokine, Tarasoff and Albertieri were her teachers. And in Paris she worked with the great Preobrajenska.

Last summer she took a group of teachers and students to Europe for study and the educational advantages such a tour offers. They went through England, France, Switzerland and Belgium, Miss Hight giving them all the benefits of working with famous native teachers and pointing out the cultural standards of the European point of view. Organizing such a tour means an output on her part of a tremendous amount of work and expense to her. But she loves it and will do it again this summer—not for profit, but because she loves to teach—to give to others what she herself has accumulated in the art of dancing and also in the art of living.

Miss Hight's attainments and her teaching have never been confined to one type of work; she values the authentic in the dance of all countries—all cultures—and has therefore made a deep study of the authentic wherever she found it.

In the public libraries all over this country are many books compiled by her on the art of the dance as she found it in all lands. Of especial interest is her book on ballet terms. She checked this compilation of terms last year in London with that compiled by the Imperial Society and, to her delight, found it complete. It looks as though this work may be the logical means of solving the problem of one universal set of ballet terms to be used throughout America. A correct understanding of ballet terms would be a tremendous impetus in the mastery of the art by American dancers. Time after time we have witnessed students from outlying districts unable to understand the technical terms used by prominent teachers in the dance centers.

About a year ago Gladys Hight decided to establish a department in her Chicago Studio for a Permanent Teachers Training Course. Actually such a department had been in operation for several years. Teachers came to her regularly throughout the year for special work of all types, for not only does she train them in the art of the dance, but she offers lectures on how to run a dancing school and pedagogical principles upon which the art of teaching is based. She emphasizes the necessity of young teachers learning first how to educate themselves in order to pass on this knowledge to their pupils. And she insists that all young teachers realize the tremendous influence the teacher can and does have over the life and ideals of her students.

During the eighteen years Gladys Hight has been operating her school, literally hundreds of dancers have been trained by her in both the teaching and professional fields. Many of them return to her year after year to gather new material, new ideas and to refresh themselves under the guidance of her knowledge and wisdom in this field.

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

SI-LAN CHEN, *Windsor Theatre, January* 30.

Tiny Si-Lan Chen, Chinese dancer, was educated in Soviet Russia, where she toured extensively. In her debut program, the proceeds to be used for medical relief in China, she proved to be a distinctive, charming personality possessing unusual force. Shorn of any choreographic superfluities, all the numbers were extremely brief, characteristics typical of her race. Nevertheless, there was great variety in subject matter and most of the dances had strong dramatic or humorous impact, even those which were no more than a few descriptive outlines.

Though ballet-trained Miss Chen bases her compositions on free realistic movement more in the "modern" manner with precise skill in execution, the most salient feature of her dancing is that it seems so much a part of herself. This was as true of the lilting, gay *National Dances of Soviet East,* which were among her best, as of the several touching little sketches of contemporary Chinese life. The latter were obviously deeply felt, particularly her *Chinese Student—Dedication,* showing a youth willing to risk his life by distributing hand-bills. But, alas, several of the dances were just too frail, such as the *Peach Blossom Lady,* and, in surveying the program as a whole, the impression persists that Miss Chen should be capable of much more than she offered, in both substance and virtuosity.

Guest artist Anna Sokolow contributed her striking *Case History No.* — and the insignificant *Ballade in Popular Style.*

WALDEEN, *Guild Theatre, February* 13.

A young dancer, simply designated as Waldeen, made her debut here, though she has already appeared widely in concert on the West Coast, Japan, Mexico and Canada. She displayed above all a mastery of technical and fluid movement guided by a graceful sense of line. However, the movement follows too closely the beat of the music instead of arising from an inner emotional pattern, often resulting in hurried and meaningless curlicues.

The arrangements were, for the most part, mainly decorative abstractions in spite of intended nuances of meaning. The single exception was *Fragments of Old Spain,* which in form and execution had more creative individuality, plus glimpses of Waldeen's real personality and potentialities. The rest of the thematic numbers were less consistent in style than the abstract ones, with even the *Negro Spirituals* using balletic treatment.

Waldeen has announced her renunciation of ballet forms, but her work—a free ballet style sprinkled over with "modernisms"—belies this statement. Instead she should announce her gratitude to ballet training for the strong control and fleetness she had so obviously derived from it. These are her greatest asset and nothing of any value is gained in style by the occasional blend of a few "modern" characteristics. In fact, several of the dances might have been brilliant as pure ballet compositions if frankly treated as such—utilizing point work as well as balletic details of costuming. Actually the elimination of ballet slippers, or throwing around her unbound, pretty hair, or the inclusion of a stance in second, didn't render the composition "modern." Anyhow, *why* the necessity for any denunciations? The school or form doesn't matter, it is the quality of the *results* attained that counts.

The large audience was enthusiastic and, an innovation at these concerts—many flowers were passed over the footlights.

RADIO CITY MUSIC HALL, *February* 17.

After several weeks of stage shows with little emphasis on ballet, directress Florence Rogge devised a tabloid version of the *Amarilla* theme (one of the most popular ballets danced by Anna Pavlowa). It was pleasing but too short to carry the real dramatic flavor its story should hold. The role of the *Gypsy Girl* was well danced by ballerina Nina Whitney, whose intensity is a surprising accompaniment to the fluidity of her motion. There is a fine texture to Miss Whitney's work which is seldom seen outside of a ballet company and which visitors to the Music Hall should esteem. Valia Valentinoff performed some brilliant figures in elevation, but rather forced his miming. Ivan Triesault, as the *Nobleman,* did little but mime and support Miss Whitney, but this little was of the finest.

SAI SHOKI, *Guild Theatre, February* 20,

The numbers presented in a debut program by the charming Korean dancer, Sai Shoki, were of less importance than her execution of them. For matters of record several of the dances are almost duplicates of each other in mood and arrangement and some are merely a few measures of the most simple movement, but all are done with a gait so divinely graceful and gestures so complete that one receives a feeling of unending rhythm and quietude. This is no doubt due to the Eastern method of matching movement to the rhythm of breathing. One is made aware, too, of a technical command, but most of all it is the dancers' sense of timing which is remarkable. One outstanding example is at the finish of *War Dance of Kokurai* when, her sword thrown to the ground, Sai Shoki adjusts a bow and arrow, slowly takes aim and, at exactly the right split second, sends the arrow into the wings—every move having its value. To complete her theatre sense there is the humor and characterization which she deftly achieves as easily as she moves her exquisite hands.

Of the character group of masculine dance portrayals the audience was particularly delighted with the grotesquely masked *Korean Vagabond*—a pleasure derived partly, perhaps, from the incongruity of one so dainty as Sai Shoki in so comically clumsy a role.

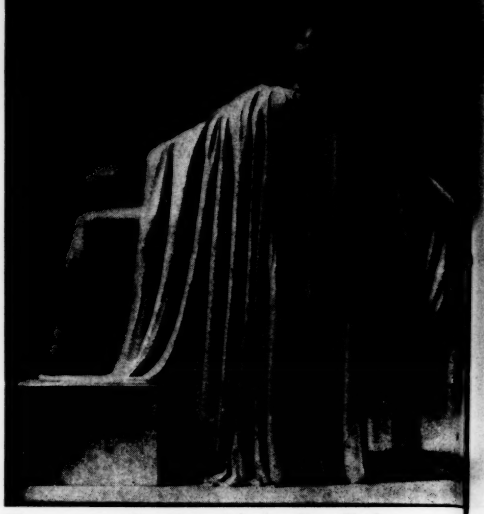
Always beautifully costumed in delicate colorings and excellently lighted, the performance was a treat in subtlety.

One point for criticism was the music which, though based on Korean court and folk music, is adapted in a decidedly Western manner.

HUAPALA, *Guild Theatre, February* 20.

With this program of Hawaiian dances by Huapala (Vivienne Mader) the Guild Theatre rounded out a day of exoticism. And like the afternoon performance, the grace of the dances and the rhythmic music were pleasant and soothing in effect. The spoken words and responses delivered always with the same little inflections add a charming touch. In a program much the same as that presented last year the *Lei Vendor* and the two seated Hulas particularly caught the imagination.

Since there is something essentially sad and plaintive about most of this music, it often seems odd and disturbing that Huapala smiles so constantly—but many of the subjects are naively happy.



WALDEEN, *as she appeared in her New York debut last month*

CALIFORNIA
by DORATHI BOCK PIERRE

DE BASIL BALLET RUSSE DE MONTE CARLO, *Auditorium, January* 21-26.

L. E. Behymer presented the De Basil Ballet on his regular series, and the crowds which attended necessitated the "sold out" sign at the box office for several performances.

In spite of modern arguments, pure beauty, perfection of technique combined with imaginative fantasy, has not satiated public taste; in fact, the public seems suddenly to have rediscovered the ballet to their great joy.

The great thrill of the ballet this season was Fokine's *Coq d'Or.*

Before the ballet appeared there was so much speculation of whether Fokine had maintained a contemporary viewpoint, or would he, in spite of his unquestioned genius, be dated, old-fashioned?

When the lights lowered for *Coq d'Or* there was a tenseness over the audience. Kurtz raised his baton, held it . . . the cock crowed; and the ballet, begun on a high note of emotional thrill, surged on to a gloriously triumphant conclusion.

The dancers, Baronova as the Queen, Riabouchinska as the Cock, and Lichine in the Kingly pantomime role, were superb; but the gasp of released tension as the audience applauded and would not let them go, was for Fokine, yesterday and today, the great artist whose genius still burns high. He who IS the Russian ballet. . . . Salud!

SAI SHOKI, *Wilshire Ebell, February* 2.

Sai Shoki, a Korean dancer on her first world tour, combines all that we associate in our minds with the oriental dance, delicate movements, graceful feminine hands, and colorful costumes, with a very modern interpretive viewpoint, and a decided knowledge of the theatrical concert stage.

She presented a long concert, and the dances of the second part, using only percussion accompaniment, were the most enjoyable

because the piano alone was not sufficient to sustain the oriental movement.

Her court dances are authentic, somewhat theatricalized; the rest of her numbers are modern interpretations of old themes.

As in all oriental dancing she employed sustained movement, graceful and rhythmic, and demonstrated careful technical training and control.

The *Buddhist Temptress* was her most delightfully feminine number, making use of the traditional, graceful, overlong sleeves; and the *Vagabond Dance* in which she wore a hideous mask demonstrated the oriental love of the grotesque; while the *Korean Dancing Girl* was provocative in that charming, naive manner we associate with the oriental dancing girl.

The *Korean General,* in which she again wore a grotesque mask, somehow succeeded, with a few simple, broad gestures, to convey the pompous, self-important ego of generals the world over.

The pianist was Koshun Lee, and the percussionist, Hitsusho Ahn.

FLOWER HUJER and IVAN KASHKEVICH, *Pasadena Playhouse, February 6.*

L. E. Behymer and Wynn Rocamora presented Flower Hujer and Ivan Kashevich in a debut concert. They are both tall and unusually personable young people, showing imagination and considerable ability.

Flower is a fine ballet dancer and her best number was a *Chopin Waltz* on points. Ivan is handsome and graceful, but his technique is not definite or forceful enough, although he showed considerable natural talent.

They are desperately in need of a good choreographer. Their numbers are old-fashioned "story" dances, sentimental and romantic, given to overlong pantomimic interludes. This concert proved that in spite of ourselves, tastes do change. Their dances would have been modern and exciting twenty years ago, but today, although we admire their sincerity, grace, youth and beauty, what they do with these attributes seems trivial.

CHICAGO
by MARION SCHILLO

BALLET FEDRE, *Chicago Dance Project, Great Northern Theatre.*

Chicago's Dance Project gave an adequate account of itself recently in a four-week run at the Great Northern Theatre. The directors, Grace and Kurt Graff, Berta Ochsner and Katherine Dunham arranged an excellently varied program of ballet works which began with Miss Ochsner's *Midsummer Triptych,* in three parts. It opens with the village people gathering in the square to celebrate Midsummer's Eve with festival dances. Miss Ochsner's choreography is a delight—her sense of pattern, of pixie humor and prank and spontaneity in the dance is endlessly intriguing. The second part, *Deep in the Forest,* opens with three fantastic trees gossiping in the winds and assuming hilarious positions as they sway and twist and distort. The three girls who were the trees, Lorraine DeLara, Jean Sabo and Rosemary Shawn, deserve credit for their fine work. Into the forest come two legendary children, Berta Ochsner and Eloise Moore, meeting where they have always met on Midsummer's Eve, and enacting a little drama which was a kind of *pas de deux.* The third part is the gathering of the country folk on the mountain side to hail with song and dance the rising sun of Midsummer's Day, a really lovely ceremonial in which the dancers are arranged on a terrace, kneeling as they sing to the rising sun and moving to greet its coming with joy and homage.

The Graff's *Renaissance,* an Italian Court scene in the atmosphere and mood of the Borgia period, impressively costumed by Ken Barr, followed. This portrayal assumes the proportions of a masterpiece, amplified into a truly great portrait of such historical significance that ten years from today, or even twenty, it will still maintain its value.

Unfortunately Mr. Graff could not appear with the company throughout its run, due to an accident. His part in *Renaissance* was done by Frank Callender. Grace Graff's part in this drama is unforgettable—stamped with the achievement of a young artist who has steadily grown in dramatic depth and maintains a restraint of emotional tensity that is most admirable. She has always interested me particularly because she is among the very few dancers in America whose work is truly womanly. In the work of most modern dancers there is a kind of sexless, cerebral tautness that is not acceptable as the contribution of women to their art.

Next on the program was Berta Ochsner's *Two Cautionary Tales* taken from the verses by Hilaire Belloc, set to music by Liza Lehmann and read in marvelous pompous perfection by Frank Callender. Miss Ochsner's solo sequence to these amusing portraits, *The Tale of Charles Augustus Fortesque,* and *The Tale of Matilda,* are in my estimation the most amusing things ever done by a dancer. The adroitly satiric Berta is positively amazing in her sense of ridicule, of dignity seated upon the lap of mischief and thereby causing glorious misrepresentation.

Viennese Trilogy, a new ballet by Grace and Kurt Graff, set to the music of Castelnuovo Tedesco, is a satire on the Vienna of today. Before the restaurant two waiters invite the audience to enter. The curtain rises on the restaurant scene where the headwaiter, preparing for the guests, frantically struggles to bring to order the lazy waiters and bored hostesses and flower girls. Following flirtations between the men guests and the hostesses, who perform daring specialties, they perform a sentimental tango that is satirically stylized as the symbol of modern gayety, when suddenly the crowd is struck by the futility of night life and as an escape turn to the cocktail shaker.

The Graffs have here portrayed with continental suavity a stark drama of night life—its awful studied facetiousness. It is a brave venture to embark upon, requiring consummate artistry from both choreographer and performer.

The second part is a street scene—Vienna of today and yesterday. Grace Graff and Richard Reed are two masqueraders, representing old Vienna, dancing together with beautiful dignity; youthful romantic episodes. They meet curious characters—the drunken coachmen, a serving girl out for her holiday, a prostitute, and two old maids, all types belonging to any age. This is the first important work that Mr. Reed has performed professionally. He has been studying ballet under Laurent Novikoff, but his work under the supervision of the Graffs and Miss Ochsner has put its stamp upon him. Dorothy Davies first as one of the hostesses and later as one of the old maids is doing exceptionally fine work. Miss Davies was in the Opera Ballet for two or three seasons, but it wasn't until she joined this group that her real ability came to the fore.

The final scene, *Fantasia,* a stylized fantasy of old Vienna, is a waltz by the entire assemble—a waltz that excells all the waltzes one may ever have witnessed for beauty of conception, romantic dignity and the fine pride of movement one associates with old Vienna.

The final ballet was Katherine Dunham's *L'Ag'Ya,* to music by David Sheinfeld, who, incidentally, arranged also the music for Miss Ochsner's *Midsummer Triptych,* both excellent scores. An estimate of Miss Dunham's work appeared recently in these pages, so it is enough to record that Miss Dunham proved herself a consummate artist and choreographer in presenting this piece which had all the rhythmic force and moving drama of her people recorded with fine broad strokes.

SAI SHOKI *in "The Fortune Teller"*

MARGA WALDRON *in "The Royal Jester," to be given April 10 at the Guild Theatre*

LOLA *and* LUIS, *started the new year in New York's International Casino*

Foot-Notes

by WALTER WARE

CATHERINE LITTLEFIELD, THOMAS CANNON, CARL CLEIGHTON, accompanist FLORENCE WEBBER each received two autographed photographs, one of President Roosevelt and one of Mrs. Roosevelt, after their appearance at the White House. The pictures were stunningly framed from wood taken from the White House Roof. These are possessions which should make their grandchildren sit up and take notice!

●

MITZI GREEN left for Hollywood immediately after her three weeks engagement at the Paramount Theatre, New York.

●

THE RITZ BROTHERS, that mad two of hoofing tomfoolery, etc., are scheduled to appear in *Straight, Place and Show* after their forthcoming flicker *Kentucky Moonshines.*

●

ELEANOR POWELL insists that M.G.M. stop trying to make an actress out of her and let her go back to the light, carefree things that made her tap dancing such a success on the stage. If her studio does not agree she may chuck the whole thing, so the story goes, and get married!

●

THE PREISSER SISTERS, Cherry and June, are still holding forth successfully at the Chez Paree in Chicago.

●

DESHA'S work is currently shown at the exhibition in the American Women's Club Art Gallery.

●

BALLET GUILD, an organization being formed to sponsor unknown talents in the ballet and related arts, was announced recently in cooperation with Word-Art, Inc. The purpose of the Guild will be to enlarge the appreciation of ballet throughout America and to encourage unknown talent among artists in the field of ballet. Two international competitions will be conducted by the Guild each year, one for the best score and libretto and the other for the most suitable scenic designs and costumes. The works will be judged by an already appointed Music Advisory Committee and the winning ballet will be produced by Massine's forthcoming Ballet Russe. Exhibitions of ballet art will also be sponsored in the leading cities throughout the country each year.

●

DOROTHY STONE AND CHARLES COLLINS replaced June Clyde and Jack Whiting in *Hooray For What* on March 7. Miss Clyde sailed for England, where she will make a picture, and Mr. Whiting departed for the coast and a vacation, after which he, too, will sail for England where he will appear in a picture with Jessie Mathews.

●

PAUL DRAPER has been engaged by Samuel Goldwyn for the leading role in *The Great Music Festival.*

●

CHESTER HALE will direct the dances for the forthcoming musical *Wet Paint* which Jay Sanford Tush recently reported he was casting.

●

JOSE FERNANDEZ, authority on Spanish dances, will assist LeRoy Prinz with the dances for Paramount's *Tropic Holiday.*

A fencing number from one of FRANK SMALL'S *International Units currently playing the better night-spots around Manhattan*

ALBERTINA RASCH presented a group of her dancers recently at Loew's State Theatre in New York.

●

IN MEMORIAM: Word was recently received of the death of Genevieve McCormick, well known dancer and comedienne.

●

VERA ZORINA, who has caused quite a ripple in the ballet world since her appearance as ballerina in *The Goldwyn Follies,* will have the leading role in Dwight Deere Wiman's musical *I Married An Angel.* Zorina revealed in a recent interview over the radio that she hoped to have a more sympathetic role in her next picture.

●

APOLOGIES TO LA CONGA: Last month this department reported that La Conga had joined the long list of closing night clubs. We are very glad to report that your reporter was entirely misinformed; that La Conga has not closed its door. Quite to the contrary, we found the club still to be probably Manhattan's liveliest night spot. Our sincere apologies.

●

IDA RUBENSTEIN, comes word from Europe, plans several weeks of seclusion among the Benedictine Nuns in preparation for a new ballet which she will appear in at the Paris Opera in May. *Joan of Arc at the Stake* is the title of the new work, and Miss Rubenstein feels that life among the Benedictines will enable her to give a truer interpretation of the Maid of Doremy.

●

ALEXANDRA DANILOVA, so the rumor goes, must be married within the next few months if she wishes to remain in this country. Something to do with passports and citizenship.

●

ELLIS GOLD will dance at a Rose Breakfast to be given at the Westchester Country Club, April 28.

●

CHRISTINE KRIENS appeared as soloist with some members of the Fokine Dancers in a lecture demonstration, February 17, as a part of a dance series sponsored by the Institute of Arts and Sciences at the Brooklyn Academy.

●

DVORA LAPSON, dance mime, gave a program of Chassidic, Palestinian and Jewish Folk Studies at the Brooklyn Jewish Center, February 21.

●

CECILE BLAIR, tap and acrobatic dancer, who features her extraordinary number *Fantasy in Gold,* appeared recently as the symbolic golden figure *The Spirit of Aviation* at the International Air Show in Chicago.

●

LEON WOIZIKOWSKY presented four gala performances of Diaghileff ballets in Cannes during February.

●

SALVADOR DALI, saint of surrealism, has been appointed to design the settings for the new Massine ballet *Tristan Fou.* Dali's curtain will represent a huge head sleeping on a crutch. Massine intends to pattern his Tristan after "Harpo" Marx. He will wear a tousled blond wig. Many of the features of the ballet will be along those surrealistic lines which, so the European papers say, has become quite a vogue in New York recently!

●

MARIA KEY, who ten years ago was a famous Viennese dancer, is now having a brilliant career in Europe as a Doctor of Philosophy.

●

RUTH PAGE and her ballet troupe are now on tour. Muriel Gray is soloist and the *corps de ballet* are all students of Edna Mc-

VELYNE HAGUE, *Isadora Duncan's pupil, who will audition for the Metropolitan Opera Ballet*

Rae. Bentley Stone and Blake Scott, of course, are with the troupe.

●

LEROY PRINZ, dance director at Paramount Studios, is giving a special course in Motion Picture Dancing.

●

WILLIAM CHRISTIANSEN has been named guest choreographer with the San Francisco Opera Association and is rehearsing a production. The company will start performances in March.

●

THE FEDERAL DANCE PROJECT sponsored a Valentine Ball held at the Royal Palms Hotel in Los Angeles to create interest in furthering the "Coffee Bill" to create a Bureau of Fine Arts in the Federal Government.

●

BENNINGTON SCHOOL OF THE DANCE announces three fellowship awards to young dancers for its fifth annual session to be held this summer at Bennington College, Bennington, Vermont. The three young dancers chosen are Eleanor King, a former member of the Doris Humphrey group; Louise Kloepper, assistant to Hanya Holm; and Marian Van Tuyl, well known both as a teacher and a dancer in Chicago. The scholarship provides accommodations and facilities for work at the school.

●

JOHNNY MATTISON REPORTS: Ruth Schiem and Johnny Englert, winners of the Shag Contest at the Harvest Moon Ball, are taking new routines. . . . Leon Janney, stage and screen star, is taking classes as is Jewel Hart, Nichols and Roberts, clever shag team with Bunny Berigan's orchestra, Tim and Joe O'Connor, dancing and musical act, Winston and Diane, Audrey and Wesley and Peggy and Joe Dolan. . . . Duke McHale opened recently at the Chez Paree in Chicago. . . . Rolly and Verna Pickert just completed an engagement at the Carmen Theatre in Philadelphia. Their specialty is a shag dance on stilts. . . . Ted Gary and Mitzi Dahl, who have just completed a five-week run at the Roxy Theatre, are now working in *Babes in Arms*. . . . Murray Spector and Glenn Perry of the Mattison Studio are also in *Babes in Arms*. . . . Bobby Lane is doing a comedy act with Lou Cameron. They are booked by Mark Leddy. . . . Jack Maidment, tapper from Scranton, Pa., is joining the Mattison Rhythm act. . . . Charley Maloni, pupil of Pep Golden's, is working through Mark Leddy office and may go to London to the Dorchester House for Felix Ferry. . . . Claire Harvey has signed for the new Wiman show *I Married an Angel*.

●

MURIEL KRETLOW REPORTS: The Two Eileens are now at the Bismark Hotel in Chicago. . . . Garland and Frawley, sister team, are working at the Gibson Hotel in Cincinnati, having just completed a run at the Hollender in Cleveland. . . . Prince and Princess Selandia are at the Oriental Theatre in Chicago. . . . The Elites, comedy trio at Chicago's Colisimos, have new routines from Muriel Kretlow.

●

NADJA WRITES FROM PARIS: Must write a few bits of news. Firstly as a dancer I'll talk about *myself*. (That's the usual thing.) Friday, Helen Vanel and I gave a recital. Crowded. The audience was an interesting one. The evening gave us courage to continue our efforts. Unless one has backing or poor taste it's difficult to get a public. . . . We saw the Joly School tonight. What Americans call gymnasts, sway-backs! Old-style rythmics with pointed toes and little rhythm or grace, but with tremendous backing by Ministry of Education, Physical Culture League, etc. . . . Margaret Severn writing interesting articles on children and what to do about them. . . . Busy writing several books and reading heavily. So much to learn . . . the Yemenite (Palestine) troupe are on tour and are to appear in Paris. I hear wonderful. . . . Spadolini advertises at Alhambra Cinema, where he is an "attraction"—"the biggest dancer" ???—there is, of course, no censor to stop one from admiring onesself!!! . . . American successes in Berlin—Iva Kitchell and Roth and Shay. . . . Dora del Monte, Spanish dancer, is getting married. . . . La Belle Herrero is a success in Berlin. . . . Yuriko, Japanese dancer, gave an evening at the Archives. . . . Inez Le Vail, after Egypt, is at the Bal Tabarin. Then Cannes. Booked steadily. . . . The Rubenstein season has already been announced. . . . Technique is the last requirement in music halls. . . . Lisa Duncan is concert touring. She certainly has become more developed and broad-minded than other Duncans. Her classes are very well disciplined and she is "selling her goods" and not "living in the past." Or living off her friends. Will see the new ballets at the opera next week. Cheerio. Nadja.

Dancer's Federation

California Organization Is Spreading by DORATHI BOCK PIERRE

The organization adopted the name *The Dancers' Federation,* and the officers are: Melissa Blake, chairman; Kita Van Cleve, secretary, and John Stanley, treasurer.

Originally starting as a union ". . . it was found that this was not feasible, owing to the fact that the entire amusement industry is covered by unions already in existence.

"The Union which covers the amusement industry in all cities in the United States is called 'The Associated Actors and Artists of America.' This is usually referred to as the 'Four A's,' and is affiliated wtih the American Federation of Labor.

"It is composed of the following subsidiary organizations: Actors' Equity Ass'n, American Federation of Radio Artists, Chorus Equity Ass'n, American Federation of Actors (known as AFA, and covering Vaudeville and Night Club entertainers), American Guild of Musical Artists (known as AGMA, and covering all concert performers) and the Screen Actors' Guild (covering actors, dancers, etc., working in motion pictures). The dancers, who originally wanted to have a union of their own, found that they must join at least one of the above organizations in order to get work at all. . . .

"The dancers, always a minority, have had great difficulty in making known their problems or getting them solved.

"Recognizing this fact, the Dancers' Federation has become, *not a union,* but an organization purely for dancers, which will serve as a mouthpiece for all dancers *in* the various unions. It has not been easy to accomplish this."

Miss Patrice Brooks has been named a member of the Board of Directors, representing the Federation and all dancers in AFA; and Miss Florence Gordon has been selected for the same position in AGMA.

The Screen Actors' Guild, who two years ago were antagonistic to the dancers organizing, have promised the Federation a meeting of all dancers in the Guild, to be held shortly, at which time it is hoped a Dancers' Federation member will be placed upon their Board of Directors.

"The Dancers' Federation aims to unify the dancers as a group; to elevate the economic status of the dancers; to provide a meeting place for dancers; to discuss complaints and grievances; to suggest solutions and act as the dancers' representative in presenting such problems to the unions in question; to lend the weight of All The Dancers to whichever group finds itself in difficulties.

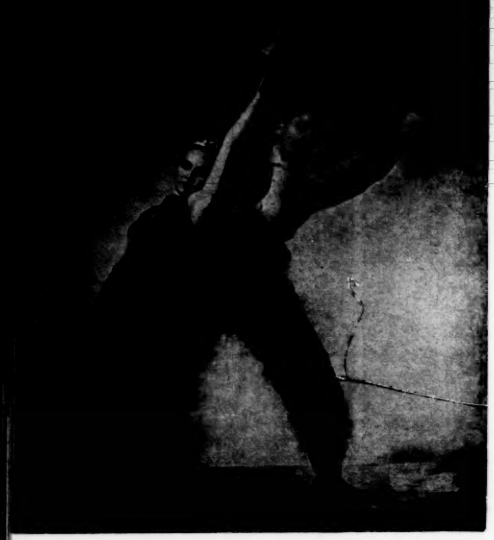
"So far the results have been very gratifying. The dancers are finding many things possible through unified action which would have been impossible through individual effort."

It seems that at last the dancers have found the solution for their problem: an organization which will operate within all existing theatrical unions having dancer members, to to protect and further the interests of those dancer members, without in any way interfering with the regular organizational problems of the unions.

They have wisely kept their dues so low that there can be no economic reason for any dancer not joining, and although the Federation originated in California, it should shortly have branches in every major city having groups of professional dancers; for never before have the dancers had an organization which is capable of approaching and solving the problems of any dancer which may arise in any union to which they may belong; which has already received the recognition and sanction of those unions.

Muriel Kretlow dancers now appearing at the Colony Club, Chicago

Dance Teams



MARJORIE ENTERS *and* PHILLIPE BORGIA,

Salaries that start in three figures and soar to generous and alluring sums that crowd the fourth digit sound lavish and put a dance team in the "high salaried brackets." But few people, and strangely, few teams, stop to count the cost of operation that confronts a pair of good dancers when they definitely decide to launch upon a career that will star them in the night spots. Once the initial investment has been made there is good return on it, but managers should be made to realize that a team *must* be well paid in order to make an appearance that is a credit to themselves and to the hotel or club.

For a man the investment amounts to between four and five hundred dollars. He must have three costumes, at least: Dinner Jacket, Tails, Morning clothes.

The striped trousers and cut-away usually designated "morning clothes" are worn by most men for the Saturday afternoon or Sunday tea dances that are becoming popular. Of course it is necessary for these suits to be tailored in the finest manner and it is also imperative that the male member of the team be sartorially perfect on all occasions . . . his business suits for daytime wear must be in good taste and of excellent style if he is to uphold the prestige of his profession and of his billing.

Linen is an important item. No less than twelve shirts, at an average cost of $6.00 a piece, will get a man through. Usually he will use two shirts and two collars for every evening performance. This means that the laundry bill for him, alone, is approximately $1.00 per day. Add to this $3.00 or $4.00 per week for pressing and the male member of the team should be pretty well covered.

For the girl the requirements are even greater. First of all she must have at least four dresses in order to work in "a good spot." The dresses will average from $85.00 up—depending upon how elaborate they are. Three of these will be evening dresses and the fourth should be an afternoon dress to wear for the tea dances. Shoes are an important item, here. Each gown requires its own pair of slippers and they usually cost from $10.00 to $18.50 per pair. The average life of a pair of evening slippers is four months.

In planning the dresses she usually consults an expert so that the lines are perfect, the style not "dated" and the workmanship fine but sturdy enough to stand hard wear. We consulted Kathryn Kuhn as to the requirements and she informed us that in designing dresses for dance teams she tries to be as practical as she can be while achieving the utmost in style and beauty. For instance, some teams find that beads on the bodice of the gown cause the man's coat sleeves to fray too quickly. Others find that a bit of beading or embroidery placed at just the point where his hand circles the girl's waist will prevent perspiration stains and prolong the life of the gown.

There are several reasons why the feminine members of dance teams seldom wear jewelry. In the first place, rings or bracelets are apt to be very hard on the clothes for when the dancers are working fast, they may catch in the material; the glitter that results from jewelry is apt to detract from the appearance of the team as a whole and it very often distracts the onlooker. Then, in the case of necklaces there is danger of a chain cutting into the girl's throat as her partner lifts or throws her and if she wears a pendant he might easily sustain an injured eye.

Cleaning of the gowns is an item to be reckoned with. Most cleaners charge from $7.00 to $8.00 for this service on account of the voluminous skirts that are necessary. And remember, even the most careful cleaning shortens the life of a dress as much as three or four months. For this reason, they put off cleaning as long as possible. However, each gown would have to be cleaned about once a month.

The girls must visit the hairdresser at least three times a week. And all of them use the finest cosmetics they can buy.

A team that is working steadily must set aside $2.00 per day for wardrobe maintenance: $1.00 for the man's laundry and the other dollar for pressing suits and gowns. In addition to this they must allow $150.00 to $200.00 per year for repairs.

Although the man's wardrobe will last him a full year as a rule, the average girl will have to replace her gowns at least once during that time.

Summing up all these items it becomes apparent that the feminine half of the team is under an expense of approximately $2500 per year without contributing a cent toward their mutual obligation for routines or without taking into consideration her living expenses. Her partner will have to spend about $1100 per year to make himself presentable for the evening's work. This also does not take into consideration living expenses, photographs, publicity or street clothes which are almost as important for it is in the daytime that the average team makes the round of the managers' offices. Combined they represent a "fixed overhead" of $3600 per year without allowing any salary to the team or setting aside anything for new routines and music.

To the young team, trying to get started it must all seem like a vicious circle, for if they want to get work in the better places they must have routines, specially arranged music and a smart wardrobe before they can get auditions by reputable agents.

Next month in this department THE AMERICAN DANCER will give a list of reputable agents and hints to young teams as to how to get started.

●

STUART and LEA were voted top billing in the floor show at the Roosevelt in New Orleans during their engagement there with Ben Pollack's band. They stopped the show and the critics took due note of the fact, calling especial attention to their "dance moderne" and a cape-bolero.

Stuart and Lea have now opened for a three weeks' engagement at the Adolphus in Dallas.

MINOR and ROOT are in South America for an eight-week engagement.

●

ALBERTO GALO reports: Raye and Naldi have had their contract extended five more months at the Rainbow Room. . . . Kay, Katya and Kay are back in New York after a successful engagement at the Frolics Club in Chicago and are now taking a new Galo routine. . . . The Townsends are at the Casino de Paris in Paris. . . . Freddy and Betty Roberts are doubling at London's Paladium Theatre. . . . Cesar and Doree signed with Clifford Fisher's French Casino Show and will sail March 30 to appear in London and Paris. . . . Fedrico and Rankin have been held over at the Mayfair in Boston. . . . The Ashburns are at the Hotel Mount Royal, Montreal. . . . Baron and Blair are at Dempsey's in Miami. . . . Fawn and Jordan are remaining indefinitely at the St. Moritz. . . . Yevo and Doro are at the Garbo Club, New York. . . . Scott and Douglas are in Boston. . . . Britt and Young are at the Evergreen Casino, Philadelphia. . . . Northway and Danilo are in Miami. . . . Stalter and Rose opened recently at the Frolics Club in Chicago. . . . Craig and Cassandro have been breaking in their new Galo routines at the Arcola Inn, New Jersey. . . . Gabrille and Giralda are scheduled to open the new show at the Havana Madrid, New York. . . . Georges and Jalna are back in the Big City taking a much deserved rest before they open at the Waldorf-Astoria. . . . Estelle and LeRoy are now appearing in Cairo, Egypt.

●

FRED LEQUORNE reports: Joe and Betty Lee opened February 12 at the Roney Plaza, Miami, for four weeks. . . . Rodrigo and Francine are at the Club Continental, Miami. . . . Grace and Ray MacDonald have moved from Dempsey's place to the Hollywood Yacht Club in Miami. . . . Crawford and Caskey are following the Dance Cavalcade into Cincinnati. . . . Bernhardt and Graham are in Palm Beach. . . . Florence and Alvarez are at the Adelphi in Philadelphia. . . . The Vernons are at the Arcadia in Philadelphia.

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Bulletin of The Dancing Masters of America and Affiliated Clubs

by WALTER U. SOBY

Associated Dancing Teachers of Southern California
From left to right: Top Row—JULES SWART, MARGARET E. KETCHUM, MR. ERNEST RYAN, MISS LOIS NAUDAIN, MR. H. A. HEMPHILL, MLLE. PRAGER
Center Row—MR. CARL METTLER, EVELYN DAWN, MR. BOWEN, MISS ADELAIDE MCADAM, HAZEL MOORE, CATHERINE ADAMS, GRACE HEIGES, MISS JULIA KRAMER, G. VIRGINIA GOLLATZ *and brother*
Lower Row—BLISS JOHNSON, MERRILL KENNEDY, GLADYS BOWEN, DAVE KING, EVELYN GOODSELL, HAZEL WRIGHT, VERA GETTY, ZILLAH WITHROW

D. M. A. Faculty

With one or two exceptions, the faculty for the Normal School and Convention of the D. M. of A. is herewith announced. The Normal School opens on Monday, July 18, lasting two weeks with seven hours of daily instructions, five days each week. The hours are from 9:00 A. M. to 5:00 P. M. and the events will be held at New Orleans with headquarters at the Hotel Roosevelt. The faculty for the Normal School includes Leo T. Kehl, Madison, Wisc., who has taught several years for the D. M. of A. and will again be on the faculty as teacher of beginners' novelty tap. For the ballet department, Mr. and Mrs. Tarasoff will teach a two hour program for two weeks. Their course will include beginners, advanced and finished ballet dances.

For advanced tap, Jack Dayton and Fran Scanlan of Chicago will teach. Grace Bowman Jenkins of Chicago, Ill., has been engaged for acrobatic and adagio. Paul Mathis will teach the second week of the Normal School, instructing in Modern Ballet. Mr. Mathis is now in Europe studying and promises to return with some original work.

For the Convention, the faculty includes Berenice Holmes of Chicago, ballet work; Bill Powers, New York, musical comedy; Bill Pillick, New York, advanced tap; Frances Cole, New York, children's work. Paul Mathis will also teach during Convention week. For the ballroom department, Donald Sawyer of New York has been engaged, as well as Myrtle Pettingale, Cleveland, Ohio; Christine MacAnany, Boston, Mass.; and Louis Stockman, Indianapolis, Ind. Alberto Galo will again present a program of exhibition ballroom work. The Convention opens on Sunday, July 31. The Louisiana Association is planning to entertain the Convention guests with a tea, Sunday afternoon, July 31.

The President's Ball is to be held on Sunday evening. Other entertainment features will include: Louisiana Association Night, Carnival Ball, and the Convention will close with the Annual Banquet and Ball.

Southern California Club No. 1

The newly elected officers of the Associated Dancing Teachers of Southern California are as follows: President, Ernest Ryan; Vice-President, H. A. Hemphill; Secretary, Margaret E. Ketchum; Treasurer, Lois Naudain; Directors, Jules Swart and Mme. Prager. The Club meeting, February 13, at the Turn Verein, Los Angeles, presented a program which included Lola and Marvin Jensen of Paramount Pictures; Bliss Johnson and Mr. Letteridge of San Diego; and Mr. Carl Mettler of the Turn Verein, with a group of his girls. Mr. and Mrs. Ray Leslie dropped in, and the meeting was concluded with a luncheon.

Michigan Club No. 4

The Dancing Masters of Michigan have elected the following officers for 1938: President, Florence Young; 1st Vice-President, Joseph Berlin; 2nd Vice-President, Lillian Wasson; Secretary, Gertrude Edwards Jory; Treasurer, Jack Frost; Directors, Lucille Barklay, Theodore Smith, Virgiline Simmons and Phil Osterhouse.

They will hold their Spring Normal at the Book-Cadillac Hotel, Detroit, on Sunday, March 27. The day's work will start at 10:00 A. M. and close with a banquet in the evening. The faculty will include Berenice Holmes of Chicago, teaching ballet; Fran Scanlan of Chicago, tap; Donald Sawyer, New York City, ballroom; and Phil Osterhouse, Grand Rapids, Mich., novelty recital dances.

South Texas Club No. 3

On January 30 the South Texas Association of Dancing Teachers met at Port Arthur at the studio of Florence Coleman. The newly elected officers were installed. All officers were unanimously elected. After the business meeting the members were guests of Miss Coleman at the Goodhue hotel for a buffet supper. Miss Leona Mellen, the retiring President, was presented with a fitted leather make-up kit in appreciation for her services for the past two years. Miss Mellen was appointed Delegate Director for the Association at the D. M. of A. Convention in New Orleans.

California Club No. 13

The California Association Teachers of Dancing held their February meeting at the McFarland Joy Studio in San Francisco. A gypsy number was demonstrated by Maxine Magnus; Dorothy De Vere gave an advanced tap; Dorothy Byington, ballroom, including some of the exhibition dancing she has been doing at the Fairmont Hotel, San Francisco, for the past few weeks; and James Dennis

(*Continued on page* 36)

Newly elected officers of the Louisiana Association of Dancing Masters
From left to right: JUNE MYERS, *1st Vice-President;* MARIETTA SWANSON, *Treasurer;* HAZEL NUSS, *President;* LEA BRANDIN, *Secretary;* SUE FARRIOR, *2nd Vice-President*

Code of Terpsichore

by CARLO BLASIS

World's supreme authority upon the Ballet.

With Notes *by* ALFONSO JOSEPHS SHEAFE

First installment appeared in the Nov. 1936 AMERICAN DANCER

(Continued from last month)

M. Gardel, speaking once of our old dancers, mentioned with approbation this practice of Dupré, who, whilst he was making himself an excellent dancer, gave a higher flight to his genius. His remark struck me, and I immediately set about imitating that distinguished performer. I made my first essays under the eye of my father. Whilst he extemporized on the piano-forte, I endeavored to follow his musical intentions, and to form *pas de deux, de trois,* which I afterwards performed in his operas of *"Omphale," "Achille," "Dibutade,"* etc. These essays were so fortunate as to meet with general approbation.

APPENDIX

FIRST EXERCISES PRINCIPAL POSITIONS

In the 1st Position, the legs are much extended, the two heels close to each other, the feet turned completely outwards in a straight line. (Fig. 66.)

In the 2nd Position the legs are more apart, but only by the length of the foot. (Fig. 67.)

In the 3rd Position the feet half cross each other and are close together. (Fig. 68.)

The 4th Position is very similar to the 3rd, with this difference, that the feet half cross each other without touching. (Fig. 69.)

NOTE. Authorities of the present day hold that the feet are not crossed in the 4th Position, but separated forward or backward upon parallel line of the heels. A. J. S.

In the 5th Position the feet cross each other entirely. (Fig. 70.)

In all these positions, the knees must be bent without raising the heels in the least from the ground, but to give flexibility and strength to the instep, they should often be practiced on the toes.

BATTEMENTS

Battements consist of the motions of one leg in the air. There are three kinds, viz:

grands battements, petits battements, and
battements on the instep.

The first are done by detaching one leg from the other and raising it to the height of the hip, extending it to the utmost as in Fig. 73 which also shows the manner in which a beginner must hold himself. After the performance of the *battements,* the leg falls back into the 5th Position. They may be crossed either behind or before. *Grand battements* enable a dancer to turn his legs completely outwards, and give much facility to the motions of his thighs for high developments, and the execution of the *grands tems; grands battements* are made both forwards and backwards. When they are done forwards the leg must be in the positions shown in Figures 74 and 76. When backwards, its position must be that of Figure 75.

Petits battements are performed after the same way, but instead of raising the leg into the air, you only detach it a little from the other leg, without letting your toes leave the ground. These *battements* make the legs very lithesome, because the pupil is obliged to redouble his motions.

Petits battements on the instep. It is the hip and knee that prepare and form these movements; the hip guides the thigh in its openings, and the knee, by its flexion, performs the battements, making the lower part of the leg cross either before or behind the other leg, which rests on the ground.

Suppose that you are standing on your left foot, with your right leg in the 2nd Position, and the right foot just touching the ground at the toe; cross before the left, by bending your knee and opening again sideways, then bend the knee again, crossing your foot behind, opening also sideways; and so continue to do several of these battements one after the other. Gradually increase in quickness, till you can perform them so rapidly that the eye cannot count them. These battements have a very pretty effect, and give much brilliancy to the motions of the legs. They should be practiced a great deal with both legs, resting on the toes.

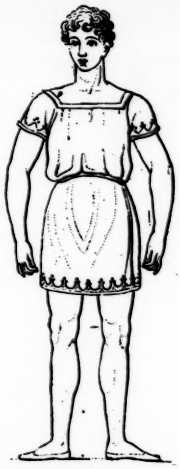


FIGURE 67

RONDS-DE-JAMBES

To begin your *ronds-de-jambes from the outside,* take the same position as that in which you commence your *petits battements.* Suppose it is the left leg that stands on the ground whilst the right, in the 2nd Position, is prepared for the movement; make it describe a semicircle backwards, which brings your legs to the 1st Position, and then continue on the sweep till it completes the whole circle, ending at the place from which it started. This is what we technically term *ronds-de-jambe.*

The *ronds-de-jambes from the inside* are begun in the same position, but the right leg, instead of commencing the circle backwards, must do so forwards. After the pupil has practiced the *ronds-de-jambe* on the ground, he should exercise himself in performing them in the air, holding the leg that supports the body on the toes.

The pupil must at first practice in resting his hand on something, that he may keep himself upright, and exercise each leg alternately. When he has acquired some facility in this, let him practice without holding, which gives him uprightness and equilibrium, essential qualities in a good dancer. He will also thereby gain strength, and means of executing with ease every kind of step. He must repeat his practice daily to establish his execution; for were he gifted with the rarest talent he can never become perfect but by incessant application and study.

OF THE TEMS

We call *tems* a movement of the leg.

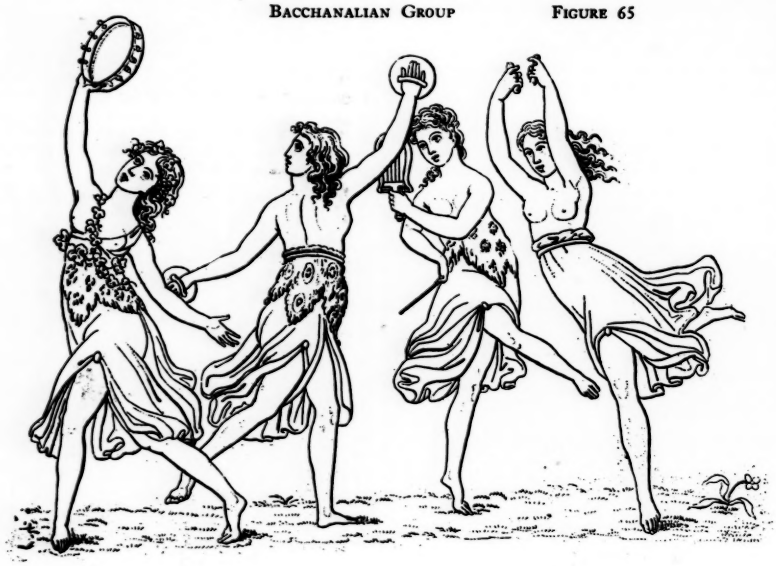
OF THE PAS

The *pas* denotes the various manners of arranging one's steps in walking or in leaping, either as he moves in front or turns around. It generally means a combination of steps arranged to some musical air; thus we say such a one made a beautiful *pas* in such a *chaccone,* such a *gigue. Pas* are often combined for the performance of two or more persons; *pas de deux, pas de trois, quatre, cinq,* etc.

NOTE. Sig. Blasis leaves something to be desired in his explanations of the terms *tems* and *pas.* Dance movements are divided into three categories, *battements, temps* and *pas.*

(Continued in next issue)

BACCHANALIAN GROUP FIGURE 65



Classic Ballet in U.S.S.R.

(*Continued from page* 12)

stage directors have attained the ability to impose an artistic unity on stage spectacle which makes many of Hollywood's products, though more costly, look amateurish. Scenic design often attains high excellence in realism or in decorative quality in the difficult art of color blended from pigment and lighting. Costumes are well made of good material in the well equipped Bolshoi Workshops; and make-up is studied regularly as an art. Decorative artists give their best for stage design; they provide not only *maquettes* but exercise control throughout production.

In the separate Children's Theatres, ballet and character dance find prominent place. Pushkin's poem, dramatized in a *ballet d'action* as *The Magic Fish,* attracted much attention for its dances devised by Emile Mei. Another new development was the children's ballet *The Little Stork.* I saw the premiere of this experiment: it was a ballet produced entirely by students of the Moscow Choreographic Technicum. They danced, devised choreography, made costumes and painted scenery. Many children study ballet, not intending to become professionals, in their House of Pioneers and Scholars; or Children's Clubs; or in the Dance Circles sponsored by the Central House of Art Education.

Classical ballet is again open to wider influences in the Union for it is realized that folk-arts, deep-rooted in the life of the people, provide the firmest basis for all art. Academic ballet had become a barocque form of dance when it was severed from its traditional folk-origin, the ancient festival dances and ceremonial dances. In the U. S. S. R. the astoundingly vital folk-dances from the Caucasus, from Uzbekistan and other Republics are a revelation to those who visit Moscow no less than to Muscovites. Tamara Khanum, famous Uzbek dancer, vied with Ukrainian dancers in enthusiastic reception. When I saw native Caucasian dancers on the open-air stage of Gorki Park and compared them with the professionals in the Bolshoi Theatre Opera *Quiet Don,* there was no need to assert that traditional dance surpassed that of the stage.

Much attention is now given to forming National Ensembles from selected and trained amateurs, in singing, dancing and other arts, who perform mostly mass works in which choral or group art is manifest in contrast with the star soloist system. Some fascinating spectacles have been produced. In the *fiskultura* a similar method is natural in mass training. Here physical culture retains its group movement but refuses to demand robotized imitation. The Lesgaft Institute (Leningrad) develops mass dances in Uritsky square where as many as 800 performers take part in a spectacular show which approaches ballet form. The only displays I have seen like them are those at Prague where the national Czech Sokols will again show in 1938. Here, 17,000 move at once, but in unison.

Music for ballet varies much. Naturally that of older composers, from Glinka to Tschaikovsky, is much used and appreciated; while younger composers like Shostakovich like to write for ballet. Boris Asafyev, former music critic and now composer, works with Radlov of Leningrad in producing workable if not highly brilliant ballet music. He wrote much of the music for the newer ballets up to the latest one, *Partisans.*

The strongest factor in Soviet ballet is the cooperative method of production. The director works with choreographer, dancers, decorative artists for scenic decor and costumes, lighting experts and the composer and conductor so that all essential elements are blended as smoothly as possible. This was Diaghileff's aim, seldom fully, but often partly, achieved. He was limited by his use of easel-painters usually lacking in stage sense.

ON THE RIGHT TRACK

Jack Manning, well known and popular tap teacher, took a courageous and determined stand to stamp out price-cutting amongst teachers of dancing when at a meeting of the Georgia Dancing Masters Association in Atlanta, January 30, he declared that in future he would refuse to include in his enrollment any teachers that were proven to be price-cutters. A terrific round of applause followed his statement.

Bert Bertram, president of the Georgia club, said that he was not surprised at the revolutionary stand taken by Jack Manning, as Mr. Manning has exemplified before in more ways than one that he has the teachers' interest at heart, beyond just teaching them routines.

If this example were followed by all teachers and dancing associations it would be another great step toward elevating the art of dancing.

Probably the weakest point in Soviet ballet is the rarity of directors able to understand and use not only ballet technique, music and staging but to offer those social themes now demanded in true choreographic terms. The Soviet public appreciates a fairy-tale ballet but wants also a ballet with a modern theme to balance it. This newer interpretation is still infrequent; though it will surely develop.

The innovations of Diaghileff in subject and artistic unity, and those of Fokine in dramatic choreography will very shortly be surpassed in ballets of a newer importance. Ten years is a short time in the history of art—it is but ten years since the first Soviet ballet; and in ten years more it will have found its new form for its own country.

**Editor's Note: Tchebukiani is obviously the young Soviet dancer who was seen in this country for a brief tour in 1934. He was billed here as Chabukiani and at that time it was said he and his partner, Veccheslava, were the only Soviet dancers ever to obtain permission to dance outside of the U. S. S. R. To our knowledge none have come out since.*

TED SHAWN

(*Continued from page* 14)

mendous—particularly from the men in the audience. I can always go back, and I do. I've a unique organization, but a sincere one. We steer clear of novelties, presenting only good dancing. We neither label ourselves, nor attempt anything startling. The dance is an art, to us, and as such, we prefer it."

And the School?

"A necessity. Though just past its second year, the interest in dancing for men has become increasingly obvious. And the students attracted are *in every way masculine* and of that mentality developed usually in universities and colleges. I insist upon it. As a matter of fact, our school, in many ways, is a university. Besides the dance, there are outdoor sports, indoor games, trips to the Berkshire playhouse at Stockbridge, Mass., to the Berkshire Symphonic Festival, and to South Mountain for the Elizabeth Sprague Coolidge String Quartet—an all-round aestheticism. The boys are not only dancers, but are painters, and writers, and interested in all things topical. They build their own cabins, very often, and have learned that carpentry also can be a fine art."

But—to change the subject—what of the other dancers?

"I know too little. To me, the ultimate objective of any art, or group of artists, is unity, a sticking-together. It hasn't been and isn't being done. There is too much envy, too much strife."

Those who at one time were so closely associated with you—what of them?

"I still know nothing. Strange as it may seem, either they have forgotten or never mention me."

Is it that they have developed beyond Denishawn, shaken off that influence you may have given them?

"I think not. Rather than *beyond,* they've gone *aside.* They've very little that is new that I hadn't already. Abstraction is an old story; I was doing it years ago."

The "Moderns"?

"A cult. A Theatre-Guild-Audience."

Yourself?

"Still carrying on! Teaching the dance as the dance, presenting it in the same way, never allowng myself to be classified, nor my work to fall in any category. My eyes turned toward tomorrow. A new composition, *Beyond Democracy.* Let me tell you about it. . . ."

And he did. An idea of a future Utopia, neither like Aldous Huxley's nor H. G. Wells'. In a way, perhaps, it smacks of Nietszche, perhaps of Whitman. Choreographically, he has left much of it to the boys. And the result, he is sure, is "startling." Nothing "leftist," nothing "rightest," purely a matter of vision given entirely to a dancer.

Ted Shawn, the perennial artist. Shawn, who is as young today as he was twenty years ago. Age means nothing, nor does it in any way show itself. The grey in his hair is but the result of his fortitude, his persistency, and of the worries involved. A man who nine days after his marriage, left on a nine-month tour of one-night stands. He and Miss Ruth. "A ninth-month honeymoon that, despite its madness, left us still very much in love after it was over," and then he adds: "surely that means something, doesn't it?"

Shawn, who in more than twenty-five years, has known the dance in its entirety: with and without music, in vaudeville, concert hall, the revue and even in church; he has danced to the readings of poetry and the Bible, indoors and out of doors, all over Europe, and all over America. He has made money, and he has lost it. But never has he given up.

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Student and Studio

ROZSIKA SZABO, SYLVIA STERN *and* JOHN PETRIE *in "Pas de Trois" performed recently at the Chicago Women's Club Theatre*

● NEW YORK, N. Y.—Emily Hadley presented her daughters, Dawn and Diana Adams, in recital February 27 at one of the Steinway Hall studios. In announcing the program, Miss Hadley called this department's attention to the fact that children under the ages of 16 are not permitted to appear in dance concert in New York City. Miss Hadley points out (and we agree with her) that "any intelligent adult realizes and sympathizes with the desire to protect children against exploitation. But concerts at scattered intervals can scarcely be called exploitation." She further remarks, "Surely if Menuhin was capable of contributing greatly to the art of the violin before the age of sixteen, then some child dancer might be just such a prodigy in his own line! At least he should be permitted to try." But the New York law says that although children may appear in motion pictures, may play any musical instrument and may appear in dramatic productions, they cannot dance or sing in concert until they are more than sixteen years of age. Something *should* be done about it!

●

A Dance Study Tour to Europe has been organized by Felicia Arons, to leave New York on the S.S. Berengaria, June 29. The tour will comprise about five weeks study and travel through England and France. By special arrangement with Kurt Jooss, creator of the *Jooss Ballet,* members will have an opportunity to study for five days at the Jooss-Leeder School of the Dance, Dartington Hall, Totnes, England. This is the first time the school has agreed to accept students for a session shorter than the entire summer course. In Paris, there will be four days of study with Mme. Olga Preobrajenska, exponent of the Russian Ballet and former ballerina of the Marinsky Theatre.

●

Daisy Blau, director of the Central School of the Allied Arts, will present *Children's World* at the Women's Exposition of Arts and Industries. "Dance in Art and Education" will be featured.

●

Lillian Shapero, modern dancer, directed a kaleidoscopic dream pantomime for the Artef Theatre's production of *East Side Professor.* The eight-minute fantasy forms the closing scene of the play's first act, with music especially composed for it by Maurice Rauch.

● LAKE PLACID, N. Y.—Dorothy E. Kaiser of Glendale, L. I., is taking a little time out for some good skiing up here. Miss Kaiser says that "next to dancing I like this best."

●

● SCHENECTADY, N. Y.—Gertrude Blanck presented Charlotte Carlton in her dance debut, a career benefit performance at the Erie Theatre, February 7. Miss Carlton left immediately after for New York, for auditions with professionals in the dance field.

●

● BINGHAMTON, N. Y.—Sot and Ted Dance Studios are taking an additional floor besides the one now occupied by the school, due to increased business. They will use the new rooms mainly for tap work, leaving the former studio for ballroom lessons and a larger waiting room.

●

● HEMPSTEAD, L. I.—Audrey and Barbara Geignetter took part for the second time in Eddie Miller's *Pupils On Parade,* February 6 at the Mansfield Theatre, appearing as "The Harmony Sisters."

● MERCHANTVILLE, N. J. — Gladys Kochersperger and her sister, Patty, are preparing their new ballet, Poor Little Rich Girl, for production at the end of April. The performance will include a cast of 100 children.

● BOSTON, Mass.—Mrs. Lilla Viles Wyman has just received word that Louise Browne, a former pupil who is now in London, has scored a success on the radio, after playing at the Gaiety Theatre for nearly a year.

● PORTSMOUTH, N. H. — The Emma Bilodeau Smith school is creating a ballet with a cast of 60 small children in one scene, none of them over five years of age. The school has been very successful this season, with their well-equipped acrobatic studio which includes mats, rings, safety belt and every possible aid for students.

● ST. LOUIS, Mo.—Ray Leslie gave a Normal Course here, January 30, his fourth this season. His first three were in Seattle, Wash., San Francisco, Calif., and South Bend., Ind. In addition to teaching in cities throughout the country, Mr. Leslie has been working professionally at theatres on the Coast.

● CORPUS CHRISTI, Tex.—Mickie Benton and Jean Dew of the Bertha Lacey Studio will represent Corpus Christi at the junior coronation ceremony of the Galveston Mardi Gras, February 26. The presentation is under the direction of Miss Lucille Mellen, of the Mellen School of Dancing.

● SOUTH ORANGE, N. J.—Leona Turner did a *Polish Peasant Dance* for the Kosciusczko Society, February 26. This society raises money to send a girl each year to

Left to right: JO ANN FOSTER *of the Margaret Bluntzer Studio, Kingsville, Texas. The* ARON SISTERS, *who have been with Fred Kotheimer's studio for four years.* THELMA ATTEBURY, *professional pupil of Frederic Christensen, Seattle, Wash.* FRED FREDDIN, *sensational acrobatic instructor of New York City*

Poland for study, and bring another from Poland to this country.

● DETROIT, Mich.—Grace Thomas, pupil and former assistant of Theodore Smith of this city, is now in Paris, where she is dancing professionally. Miss Thomas appeared recently in one of Mme. Egorova's ballets.

● ASHEVILLE, N. C.—The Asheville Civic Ballet has been reorganized under the direction of Miss Virginia Earle. Plans are made for a local concert in May and an appearance in the Rhododendron Pageant next June.

● ALTOONA, Pa.—When Leonide Massine sailed from New York aboard the Champlain for Monte Carlo last month, he took with him Charles Dickson of this city, pupil of Ruth Barnes, prominent D. M. A. member. Charles will be remembered as the talented youth Miss Barnes took to the Convention at Washington with her last summer. He auditioned for Massine, then with Col. de Basil and joined the company in Pittsburgh last fall. He trouped with them until Massine left the company to assume his new responsibilities, at which time he urged the boy to accompany him. Miss Barnes was highly complimented both by Massine and Col de Basil for Charles' development and the intelligent training she had given him. He had not studied in any other school. When he joined Massine for the sailing, Miss Barnes and a group from the studio accompanied him to New York to bid him a fitting farewell.

●

● NEW ORLEANS, La.—Mr. and Mrs. Jack Manning were guests of Peter Villere at several of the Carnival Balls during their visit here. Mr. Villere also reports that the St. Charles Theatre, closed for many months, has reopened and is the only theatre in New Orleans "using flesh."

● CHAMPAIGN, Ill.—Four pupils of Thelma Leah Rose entertained at the *Evening Courier's* Cooking School recently. Miss Rose was laid up for a month with a sprained back and ankle due to a fall on the ice. She has fully recovered and can now take charge of her classes.

● PITTSBURGH, Pa.—The Best All-Around Students of Martha Rose's Studio for 1937 were Bernice Hall, Winifred Murphy and Betty Lee. Each girl received a gold

Left to right: PETER MILLER *and* BETTY SPEIRS *of the Betty Speirs School, Montreal, Que., Canada; and* CECELIA BRADEN *and* MARIAN BALAGIA, *pupils of Cammille Long, Austin, Texas*

Top row, left to right: CHARLES E. DICKSON, *16-year-old pupil of Ruth Barnes, Altoona, Pa., who has been accepted by Massine;* ALSIA LOUISE CORBERA, *pupil of Josie Corbera, New Orleans, La.; the Raffie Sisters,* BARBARA LEE *and* ANN, *students of the Goodsell School, Fullerton, Calif.;* COLLEEN MOORE, NELSON GOINGS, LAMON GOINGS, HERK TRUSSELL, *"Sensational Four" of the Goings School, Jackson, Miss. Bottom row, left to right:* MARY GREENE, *daughter of Mrs. Anna Greene, teacher of Boston, Mass.;* PATRICIA DOUBLER, *pupil of Gladys Gold, Downers Grove, Ill.;* ELSIE BAKER *of Vancouver, B. C.;* AMELIA GILMORE, *professional pupil of Ethel Gilmore, Jersey City, N. J.*

medal at the entertainment which started second term registration.

● BOSTON, Mass.—Bill Pillick, popular New York tap dancer, taught for the Boston Club, February 20.

● DETROIT, Mich.—Nicholas Tsoukalas taught a Greek Classic dance to the Dancing Masters of Michigan, January 30. The meeting was held at the Book-Cadillac Hotel and attracted a large attendance.

LOUVA HUNT, JUANITA CARPENTER *and* JANET STEGALL, *pupils of Mary S. Cooke, Clarendon, Texas*

First row: MOLLY LOU BOWDEN, *who won first place in the State Contest for Class B toe work, student of Louise Norman Williams, Raleigh, N. C.;* A. LOUISE WILLIAMS, *pupil of Louise N. Williams, Raleigh, N. C., who won first place in Class D toe dancing for the State*

Second row: PHYLLIS CAMPBELL, *acrobatic pupil of the Tandy Studios, Durham, N. C.;* MARVIN PHILLIPS, *who took first prize in acrobatics for 16-year-olds in the State Contest, a student of the Sherrill School, Asheville, N. C. Below:* BETTY BEAM, *6-year-old pupil of the Sherrill School, Asheville, N. C., who scored third place in acrobatics in the State Contest.*

● DAYTON, Ohio—Joline Schieberl and Jacqueline Dunham, pupils of Gretchen Keil, presented a duo acrobatic number for the Cleveland and Ohio Association, at the Mayflower Hotel in Akron, January 30.

● MILWAUKEE, Wis.—Julian Francesco is planning a summer dance camp at Aerie Island, Clearwater Lake, Wis., with daily classes in ballet, tap and character dancing, August 1 to September 1.

● RUTLEDGE, Pa.—Marji Schaefer, fourteen-year-old dancer who holds two teacher's certificates, has her own ballet which performed several times publicly with great success.

● WASHINGTON, D. C.—Lisa Gardiner has been chosen as the first director of Washington's new permanent ballet company. The company has already begun rehearsals and is known as the Washington National Ballet.

● BALTIMORE, Md.—Joshua Cockey has been teaching at McDonough Military School for five years. Tap and precision are compulsory at the school, and Mr. Cockey teaches ballroom as well as staging their shows.

●

Mildred Lee Scherr's schools here and in Chester, Pa., held a very successful Christmas show in both cities. Preparations are now under way for their Spring recital, which is expected to be a full-length musical comedy.

● TUSCALOOSA, Ala.—Beverly Jean Wilson, whose picture appeared in this department last month, has been offered a nice contract on the strength of that photograph, but she is only thirteen years old and cannot accept it. Beverly is a pupil of the Inger Tusen School of Dance and the Cansinos of New York.

●

Evelyn Willard and Dottie Dollaske, pupils of Billie's Dancing School, are now touring the Mid-West states with the "Six Lucky Girls." Another of their members, Anita Geres, is getting new routines from Billie and Earl.

CHICAGO
by MARION SCHILLO

A feature of the Bruce R. Bruce school for acrobatics is that Mr. Bruce has a place for his dancers as soon as they are ready for professional work. Mr. Bruce bases his acrobatic work on a thorough foundation of dancing and thus enlarges tremendously the scope of the performer.

The following acts are either obtaining routines and new material or rehearsing in his studio: Statler and Rose, the Four Trojans, Christine Forsyth, Fritzi Luhr, Billy Samuels, Betty Story and the Marvelle Trio. A Sunday teachers material tap course is being offered by Mr. Bruce, to meet on the third Sunday of each month. Billy Moyer and Hal Christian are featured in the same course.

●

Two of Hazel Sharp's pupils, Leda and Ursula, are with Ruth Page's Ballet on an extensive tour covering Kansas, Texas and Florida.

Miss Ava Robbins, a graduate and principal assistant of the Belle Bender Ballet School, has been given an extended leave of absence to continue as ballet mistress for the International Casino in New York.

CALIFORNIA
by DORATHI BOCK PIERRE

● LOS ANGELES, Calif.—Ernest Belcher attended a performance of the Ballet Russe with his well-known pupil, Shirley Temple, and her parents. During one very exciting sequence in the *Three Cornered Hat,* where the music takes on a very modern trend which little Shirley could not understand, says Mr. Belcher, the director was gesticulating wildly. Shirley let out a little cry of delight and when her mother admonished her, she turned and said: "Well, look—the music director's hair has gone crazy with his music."

Mr. Belcher reports that Shirley is coming along very nicely with her dancing and since the night at the Ballet Russe she has shown even greater enthusiasm for her lessons.

●

James Cagney is taking ballet lessons with Theodore Kosloff, due to his successful dancing in *Something to Sing About.*

●

Lillian Powell will appear on the Beatrice de Troos matinee, March 24, and at the Behymer matinee concert, March 26.

●

Aida Broadbent has become a member of the teaching staff at the Norma Gould studios. Jose y Fernandez has also joined Miss Gould's staff, teaching Spanish dancing. Mr. Fernandez is a member of Leroy Prinz' staff at Paramount Studios.

●

Los Angeles Public Library has created a division of Dance in the Art and Music Department. Plans are made for complete reference files of all dance material and a series of demonstration-lectures for next season.

●

Tula Elise Finklea, ballet student of Nico Charisse, has been signed by de Basil for his Ballet Russe. Her name has been changed to Natasha Tulaelis.

●

Bernice Van Gelder has formed her own group in San Francisco and will appear for the first time at an early date.

●

Lois Ellfeldt will teach modern dance at the summer session of the University of California.

●

Mills College has announced an ambitious summer session for dancers. Instructors will include Lester Horton, Tina Flade and Bonnie Bird.

●

Evelyn Wenger and Eccleston Moran, former pupils of Adolph Bolm, have formed a new company called the Little Ballet.

●

Harry Hamilton and Wana Williams gave a concert at the Community Playhouse recently.

●

The San Francisco Ballet School has been completely reorganized under new management, although it is still under the supervision of the San Francisco Opera Association. William Christiansen has been named guest choreographer and is now rehearsing a company to start performances soon. Mildred Hirsch remains as ballet mistress.

● SAN FRANCISCO, Calif.—Carol Beals, dancer and instructor in modern dance, gave a combination lecture-demonstration and dance program, January 26, at the Jewish Community Center. The program was entitled *From the Ballet to the Big Apple,* showing the changes that have helped fashion the modern concert dance.

● SAN FRANCISCO, Cal.—The Western

Branch of the American Dance Association met at Peters-Wright Studio, February 6. Carol Beals, Ann Whittington, Dorothea Lawrence, Orvilla Williams and Lou Harrison were speakers. A Dancer's Guild is planned to include associate and lay members for recreational purposes.

● SAN FRANCISCO, Cal.—Guillermo Del Oro, noted Spanish dancer and teacher, has recently severed his connection with the San Francisco Opera Ballet School. Invited in 1934 by the then head of the school, Adolph Bolm, to become director of the Spanish department, he remained until recently in this capacity. During this period he taught at the school, arranged the choreography for numerous performances given by the opera ballet. He appeared with Vicente Escudero in the S. F. performance of *Amor Brujo* in which the entire company was selected from his pupils. He mimed the part of the Shah in Bolm's revival of the Fokine ballet *Scheherazade* and, with his partner Vadja, danced the principal role in the ballet to the opera *Carmen* on the occasion of the San Francisco debut of Bruna Castagna at the War Memorial Opera House. Mr. del Oro is continuing his ballet and exercise classes at the Women's Athletic Club of Oakland which are for members exclusively, and also his professional training classes in Spanish dancing and the Cecchetti method of ballet in both Oakland and San Francisco.

● ADELAIDE, S. Australia—The Dorothy Slane School finished last season with a big Christmas party and some ballets by the seniors. Miss Slane will do ballets for four productions this season, as well as a student recital, making 1938 a busy year for her.

● PEIPING, China—Mary Brant reports that the students of Yen Ching University, Peiping, danced Ruth St. Denis' Christmas numbers in a celebration in which the missionaries joined at Christmas time.

BORIS NOVIKOFF will present his Russian American Ballet at the Little Theatre, April 24. The program will include three ballets: *Coppelia, Carnival* and *Unfinished Symphonie,* choreography by Boris Novikoff in all instances.

EDDIE HANFF *and* RUTH INGALLS, *teachers at the Paul Sporr Studios, Toledo, who were recently married*

Top row: line of Bettie Kerr's RHYTHMETTES, Painesville, Ohio

Second row: from left to right, the team of ELIZABETH ANN CARLTON and KING CAROLD NUNNALLY, pupils of Al Wilson, Memphis, Tenn.; HELEN FAY SMITH, pupil of Hoffman School, Washington, D. C.; DOROTHY DUBY, pupil of the Evelyn Carr Studio, Birmingham, Alabama

Third row: students of Mary Ellen Rathburn, Lincoln, Nebraska

Bottom row: left to right, ALICE SELOVER of the Jules Faber Studios, Binghamton, New York; DILL DERRICK, four-year-o.d pupil of Eleanor Hackworth, Port Neches, Texas; MARJORIE ESTERHELD, student of Molly Kelly, Rochester, New York

The Ballroom Observer

A Forum of the Social Dance Conducted by

THOMAS E. PARSON

"CHERRIES are ripe," said the robin to his mate. And cherries were not only ripe but they were picked, individually and in bunches, on the afternoon of February 27, when the Ballroom Division of the New York D. T. B. A. introduced a new ballroom dance called *The Cherry Hop*.

Several weeks ago your observer was approached by Arthur Green with a view to putting together a few ballroom combinations to fit a new dance tune written by him and called *The Cherry Hop*. Whatever caused this denizen of *Tin Pan Alley* to travel as far north as Fifty-seventh Street we do not know. Neither do we know what caused him to give his new dance tune a fruity flavor, unless it was the influence of the little peach so aptly named *Happy*, who collaborated with him on the lyrics.

Anyway, it sounded like a good idea, and well worth trying. A group of about fifteen ballroom teachers were called together and, after listening to the tune being played over and over again by Mr. Green, got their heads and feet together and decided on a basic, or theme, step on which to build the dance. Donald Sawyer and Evelyn Boardman then set to work, and over a period of several weeks experimented with combinations. The dance, in its various stages, was tried out in class and individual work by both Mr. Sawyer and Miss Boardman. Changes were made when a combination or sequence proved to be too impractical for quick response by those being experimented upon. The finished dance was presented by Mr. Sawyer and Miss Boardman to nearly two hundred members and guests of the Association who were in agreement that their creative efforts had not been in vain. News reel shots, made by Paramount News, are being shown the country over. *The Cherry Hop* may not be a successor to anything. It may die a natural death without causing so much as a flurry on the horizon of terpsichore. Nevertheless, it can now be said that a group of ballroom teachers have at last collaborated in devising a new ballroom dance, and that they have at least tried out the idea of working together, and of pooling their ideas in an effort at creation.

Those responsible for *The Cherry Hop*, in addition to Mr. Sawyer and Miss Boardman, were: Robert Hefftner, Marion Howell, Margaret Burton Inslee, Robert James, Don Le Blanc, Katherine Woodworth and your observer.

Herewith are printed the directions of the dance as introduced. Hope you like it!

THE CHERRY HOP

Introduced by the Ballroom Division of the D. T. B. A., Inc., Sunday, Feb. 27, 1938. Arrangement for couple and group dancing, and presentation by DONALD SAWYER and EVELYN BOARDMAN

Suggested Music: The Cherry Hop
By HAPPY and ARTHUR GREEN
Music published by J. F. HILL & Co.
Serpentine

L Fwd diag to girl's L side	1,
R Side	2,
L Close	3-
L Hop	4
R Fwd diag to girl's R side	1,
L Side	2,
R Close—R Hop	3-4

REPEAT ALL OF ABOVE

Basic

L Fwd (Bend knee)	1-
R Fwd Brush	2-
L 2 Hops	3-4
R Fwd (Bend Knee)	1-
L Fwd Brush	2-
R 2 hops	3-4

REPEAT BASIC

REPEAT ENTIRE ABOVE (16 Meas.)

Cross Chop

L Side	1-2,
R X over L	3-4
L Side (Bend knee)	1-
R Brush	2-
L 2 hops	3-4

DO ABOVE STARTING TO RIGHT

L Side (Bend knee)	1-
R Brush	2-
L 2 hops	3-4
R Side (Bend knee)	1-
L Brush	2-
R 2 hops	3-4

DO FIRST 2 MEASURES

REPEAT ENTIRE CROSS CHOP STEP starting to the right. (16 Meas.)

Right Turn

Do measures of BASIC STEP, turning right in place, starting with the left foot.

Cross-over (Basic step in OP)

L Fwd basic	1 M
R Fwd basic (Girl crosses to boy's left side)	1 M.
4 Basic Steps Fwd (Girl still at boy's left side)	4 M.
L Fwd basic (Girl crosses to boy's right side)	1 M
R Fwd Basic	1 M
Total	8 M.

Cross Arms Contact: Girl's right hand in back clasping boy's right hand which is crossed behind her (under girl's arm). Boy's left hand in back, clasping girl's left hand which is crossed behind boy.

L Fwd, close, Fwd	1, 2, 3-
L Hop	4
R Fwd, close, Fwd	1, 2, 3-
R Hop	4

Still clasping hands, walk 4 steps in place, boy turning L (toward center), girl turning right (away from center). End facing each other, hands STILL clasped

L Side, close, side	1, 2, 3-
L hop (turn slightly and face against line of direction)	4
R Bkd, close, Bkd	1, 2, 3-
R Hop	4

Still clasping hands, walk 4 steps in place, boy turning R (toward center), girl turning L (away from center). End facing in line of direction.

REPEAT ALL OF ABOVE (16 Meas.)

Cherry Glide Contact: Boy's R and girl's L hands. Start facing each other. Boy faces outside.

R Hop	&-
L Side, close, side	1, 2, 3-
L Hop (turn back to back)	4
R Side, close, side	1, 2, 3-
R Hop (turn face to face)	4
L Side, close, side, close, side, close, side	1, 2, 3, 4, 1, 2, 3-
L hop (turn back to back)	4
R Side, close, side	1, 2, 3-
R Hop (turn face to face)	4
L Side, close, side	1, 2, 3-
L Hop (turn back to back)	4
R Side, close, side, close, side, close, side	1, 2, 3, 4, 1, 2, 3-
R Hop (Face partner)	4

REPEAT FIRST 2 MEASURES
L Fwd Basic
R Fwd Basic

REPEAT FIRST 2 MEASURES
L Fwd Basic } Complete
R Fwd Basic } Right Turn
(Girl does left turn) Total 16 Meas.

POLKA (Step, together, step) " 8 Meas.

Chop

L Fwd Basic (OP)
R Fwd Basic
L Fwd Basic (Boy turns L)
(Girl turns R)
R Bkd Basic (Boy turns L)
(Girl turns R)
L Fwd Basic (OP)

(*Continued on page* 40)

DESCRIPTION OF "CHERRY HOP" (*Boy's part pictured—Girl's part just the reverse*). *From left to right: First picture, boy stands on r. f. Step forward with l., to l. side of girl, side with r. f., close feet together and step on l. f.; hop on l. f., at same time swinging r. f. to right side of partner. Second picture, step forward with r., then l., then r., bending right knee as you brush forward with l. f. End by hop on r. f. Third picture, to left: side, close, side hop: to right, side close: side, hop: side, close, side close, step in place left, r., l., and hop on l. Fourht picture, step to right on r. f., cross l. f. over r. and step on it, step to right with r. f. and hop on it. Your l. f. should now be free to start the dance over again.*

English Technique of Ballroom Dancing

3. The Slow Fox-Trot (Cont'd)

This is the fourth and last series of articles by Mr. Jacques

by HENRY JACQUES

THE REVERSE WAVE

Gentleman's Steps

(Facing line of dance). Alternately this figure may commence facing diagonally to centre of room, or facing diagonally to wall. This figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this figure.

Step No.	Timing	No. of Beats
1. Forward L F, a normal step, turning to L	Slow	2
2. Side R F, a medium length step, still turning slightly backing wall	Quick	1
3. Back L F a medium length step, still turning slightly (backing diagonally to wall	Quick	1
4. Back R F a normal length step, turning to L (backing diagonally to wall)	Slow	2
5. Back L F, a medium length step, turning slightly to L (almost backing line of dance)	Quick	1
6. Back R F, a medium length step (backing line of dance)	Quick	1
7. Back L F, a normal length step, turning to R (backing line of dance)	Slow	2
8. Still turning to R, pull R F back and to side of L F, heel first then flat, feet now parallel and approximately six inches apart (facing diagonally to centre of room)	Slow	2
9. Brush L F close to R F and step forward with it diagonally to centre of room.	Slow	2

BODY MOVEMENT

Contrary Body Movement on 1st, 4th, 7th and 9th steps.

Straight on 1st step. Sway to L on 2nd and 3rd steps.

Straight on 4th step. Sway to R on 5th and 6th steps.

Straight on 7th step. Sway to L on 8th step and straighten as L F moves forward.

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

Rise again at end of 5th step. Lower at end of 6th step.

Lady's Steps

(Backing line of dance.) N.B. Alternatively this figure may commence backing diagonally to wall. This figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this figure.

Step No.	Timing	No. of Beats
1. Back R F, a normal length step, turning to L	Slow	2
2. Still turning, close L F back to R F and continue to turn from R H on to L H (facing wall)	Quick	1
3. Forward R F, a medium length step, still turning slightly (facing diagonally to wall)	Quick	1
4. Forward L F, a normal length step (facing diagonally to wall)	Slow	2
5. Forward R F, a medium length step, turning slightly to L (almost facing line of dance)	Quick	1
6. Forward L F, a medium length step (facing line of dance)	Quick	1
7. Forward R F, a normal length step, turning to R (facing line of dance)	Slow	2
8. Side L F, a medium length step, turning to R (backing diagonally to centre of room)	Slow	2
9. Brush R F close to L F and step back with it, a normal length step (backing diagonally to centre of room)	Slow	2

BODY MOVEMENT

Contrary Body Movement on 1st, 4th, 7th and 9th steps.

Straight on 1st step.

Sway to the R on 2nd and 3rd steps.

Straight on 4th step.

Sway to L on 5th and 6th steps.

Straight on 7th step.

Sway to R on 8th step, and straighten as R F moves back.

RISE AND FALL

Rise at end of 2nd step, lower at end of 3rd step.

Rise again at end of 5th step, lower at end of 6th step.

THE TELEMARK

Gentleman's Steps

(Facing diagonally to centre of room.) This figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this turn.

Step No.	Timing	No. of Beats
1. Forward L F, a normal length step, turning to L	Slow	2
2. Side R F, a medium length step, still turning (backing line of dance)	Quick	1
3. Still turning to L on Ball of R F, to side and slightly forward L F, a short step (facing diagonally to wall)	Quick	1

To finish figure step forward with R F outside on partner's Right side and proceed into Feather Step (facing diagonally to wall).

BODY MOVEMENT

Contrary Body Movement on 1st step.

Straight on 1st step.

Sway slightly to L on 2nd and 3rd steps. (It is not advisable to stress the sway on this figure.)

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

Lady's Steps

(Backing diagonally to centre of room.) This figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this turn.

Step No.	Timing	No. of Beats
1. Back R F, a normal length step, turning to L	Slow	2
2. Close L F back to R F, and continue to turn from R H on to L H (facing line of dance)	Quick	1
3. Still turning to L on ball of L F, to side and slightly back with R F (backing diagonally to wall	Quick	1

To finish figure, step back with L F, outside partner on R side, and proceed into *Feather Step* (backing diagonally to wall).

BODY MOVEMENT

Contrary Body Movement on 1st step.

Straight on 1st step.

Sway slightly to R on 2nd and 3rd steps. (It is not advisable to stress the *Sway* in this figure.)

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

THE OPEN TELEMARK

Gentleman's Steps

(Facing diagonally to centre of room) this figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this turn.

No.	Timing	Beats
1. Forward L F, a normal length step, turning to L	Slow	2
2. Side R F, a medium length step, still turning to left (backing line of dance)	Quick	1
3. Still turning slightly to L on ball of R F to side with L F, a medium length step, opening into Promenade position (facing wall)	Quick	1

To finish Figure, forward R F, in Promenade Position, diagonally to wall, and complete the *Feather Step*, turning partner into normal position on second step.

BODY MOVEMENT

Contrary Body Movement on 1st step.

Straight on 1st step.

Sway slightly to L on 2nd and 3rd steps. (It is not advisable to stress the *Sway* in this Figure.)

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

Lady's Steps

(Backing diagonally to centre of room) this figure is as a rule preceded by a *Feather Step*, the last step of which is the first of this turn.

Step No.	Timing	No. of Beats
1. Back with R F, a normal length step, turning to L	Slow	2
2. Close L F back to R F, and continue to turn from R H on to L H (facing line of dance)	Quick	1
3. Still turning slightly to L on ball of L F, forward and slightly to side R F, a medium length step (facing diagonally to centre of room)	Quick	1

To finish figure, forward L F along line of dance in promenade position, still facing diagonally to centre of room, and complete the *Feather Step*, turning into normal position on second step.

BODY MOVEMENT

Contrary Body Movement on 1st step.

Straight on 1st step.

Sway slightly to R on 2nd and 3rd steps. (It is not advisable to stress the *Sway* on this figure.)

RISE AND FALL

Rise at end of 2nd step. Lower at end of 3rd step.

D.T.B.A. BULLETIN

by THOMAS PARSON

Executive Secretary

The New York D. T. B. A. climaxed a feverish ten-day period on Sunday evening, February 27, when it sponsored a mass meeting called for the purpose of planning opposition to a bill, now in Congressional Committee, to provide for a Federal Bureau of Fine Arts.

The first information that such a move was in progress came to the attention of the Association on February 9, when a letter was received from a group with the title "Federal Arts Committee" inviting the D. T. B. A. to cooperate in securing the quick passage of this bill. It developed that the bill had been presented as long ago as August, 1937.

After attending several meetings of the Federal Arts Committee, and learning of the intentions behind the bill, a special meeting of the Association's Board was called on February 17, and plans were formulated for supplying information to as many dance teachers as possible. Copies of the bill were procured and mailed to 5000 teachers east of the Mississippi, together with an invitation to attend the mass meeting on the 27th. The Presidents of every dance teachers organization in the country were advised of the meeting and asked to either arrange to send delegates or delegate the D. T. B. A. to act for them. Replies, giving the D. T. B. A. power of attorney, were received from the Chicago, Florida, Michigan, Alabama, Georgia, Tennessee and Arkansas, Wisconsin, New England and Pittsburgh Associations. Attending the meeting were delegates from the D. M. of A., the New York Society, the American Society and the New Jersey Association.

Two plans of action were discussed: (1) unqualified opposition to the bill in principle, and (2) amendments to protect the dance teacher in the event the bill does pass the Congress. The D. T. B. A. had already prepared amendments to the section covering "the dance and its allied arts," which provided for a complete separation of the "teaching" aspects and those concerned with performers. Also, it was recommended that "All persons employed under the provisions of the bill be citizens of the United States of America." This amendment, when presented to the Federal Arts Committee, drew a storm of protest from many of the delegates present.

On March 2 a group including President Grant and Secretary Parson of the D. T. B. A., Mrs. Gloss Edwards, Executive Chairman of the Committee for the Preservation of America, Walter Damrosch, Harrison Fiske and Attorney N. Henry Joseph appeared before the Senate Committee in Washington and testified against the bill in principle. Mr. Grant, in his testimony on behalf of the organizations allied with the D. T. B. A., stated that the passage of the bill would wipe out of existence the already established dance school and compel thousands of teachers to seek governmental assistance. He was also successful in having the amendments referred to above recorded in the minutes of the hearing, together with the names of the organizations which had empowered the D. T. B. A. to represent them.

Other events taking place on February 27, which will be long remembered as the most exciting day in the history of the Association, included a luncheon at which the officers and directors of the New York Society were the guests of the officers of the D. T. B. A. Also present at the luncheon were Walter U. Soby and Jack Frost, Secretary and Vice President, respectively, of the D. M. of A., and Mrs. Soby. After the luncheon the guests saw the introduction of The Cherry Hop, a new ballroom dance arranged by the Ballroom Division of the Association, and presented by Donald Sawyer and Evelyn Boardman. A group of pleasing Children's Dances were presented by Frances Cole. Paramount News Reels filmed the demonstration of The Cherry Hop.

At the business session which followed the material presentation, Marguerite Reynolds of Brooklyn was elected to fill the unexpired term of Treasurer, created by the resignation, due to illness, of Robina Swanson. Oscar Duryea was elected to Honorary Membership as a token of professional esteem.

The next regular meeting will take place at the Park Central on Sunday, March 27. The program for this meeting will include advanced ballet by Genevieve Hageman, a tap number by Roy Walker, and a lecture on the ballet by Irving Deakin, radio commentator and author of *Ballet Profile* and *To The Ballet.*

ASSOCIATIONS

New York

Features of the February meeting of the New York Society of Teachers of Dancing which was held February 13 at the Hotel Astor were Miss Rosetta O'Neill of New York, and Allen Boyd of Staten Island, presenting ballroom steps; and Joan Voorhees, of Orange, N. J., presenting a Russian Fantasy. A buffet luncheon preceded the discussion of ballroom dancing which is a monthly feature of the meeting.

On February 21 the Society held its annual Benefit Ball at the Roosevelt Hotel, with Ross D. Ackerman as executive chairman. The affair was well attended and the audience proved most enthusiastic over the program which included Jane Sproule of the Radio City Music Hall Ballet in ballet and character dances; Mary Raye and Naldi of the Rainbow Room in a sensational succession of exhibition dances; Florence Tamara of the well known team of Fowler and Tamara in Spanish dances; and an exhibition of ballroom dances by Albert Butler and Josephine de Natalie; T. A. Riley and Frances Chalif; Bernie V. Sager and Janet Ptak; Mr. and Mrs. A. J. Weber; J. R. Whitton and Mrs. Clara Kettenring. Alan Uber and his orchestra furnished the music and the dancing lasted until four a. m. by popular vote of the assembly who, at three o'clock seemed loathe to go home.

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Chicago

The Big Annual Six State Meeting of the Chicago Association will be held in Indianapolis on Sunday, April 10, with an all day session, banquet and grand ball in the evening. Headquarters will be at the Antlers Hotel. There will be an opening party at the Variety Club for those who arrive in Indianapolis on Saturday night. A top-notch faculty will be engaged and it is expected that this meeting will be bigger and better than any in preceding years. Louis Stockman is in charge of arrangements.

Harriet Lundgren, Helen Steinman, Jessie Charleston and Paul Shahin were the teachers for the regular monthly meeting of the Chicago Association held in Florentine Room of the Congress Hotel March 6 according to Secretary Wm. J. Ashton, who is also announcing the following faculty members already engaged for the Silver Jubilee Convention next August: *Ballet and Toe*: Ernest Belcher, Los Angeles; Adolph Blome, New York; Ruth Pryor, Chicago; Maxine Mollenhour, South Bend; Mme. Antoinette Ludwig, Chicago; Harriet Lundgren, Chicago. *Tap, Novelty and Comedy*: Jack Manning, New York; J. Allen MacKenzie, Chicago; Leo T. Kehl, Madison, Wis.; Bobby Rivers, Chicago; Elmer Wheatley, Waco, Texas; Dorothy Donelson, Little Rock, Arkansas; Virginia Self, Dallas, Texas; Phil Osterhouse, Grand Rapids, Mich. *Adagio and Acrobatic*: Grace Bowman Jenkins, Chicago; Elliott Vincent, New Orleans; Peter Villere, New Orleans; Ernest Giebel, of the Bruce R. Bruce School, Chicago. *Character*: Alexander Kotchetovsky, Houston; Adolph Blome, New York; Mme. Ludwig, Chicago; Harriet Lundgren, Chicago. *Spanish*: Angel Cansino, New York. *Modern and Creative*: Agnes Jones. *Stage Presentation and Line Work*: Muriel Kretlow, Chicago. *Exhibition Ballroom*: Alberto Galo, New York. *Ballroom*: Louis Stockman, Indianapolis, Ind.; Myrtle Doris Pettingale, Cleveland, Ohio; Adolph Franksen, Chicago; Clement O. Browne, Akron, Ohio; Louise Ege, Chicago.

CORRECTION

By accident the captions under the Nijinsky pictures which appeared on pages 12 and 13 of the March AMERICAN DANCER were transposed. The picture which was captioned *Jeux* was obviously *Scheherezade;* that captioned *Giselle* was *Jeux;* and that captioned *Scheherezade* was *Giselle.*

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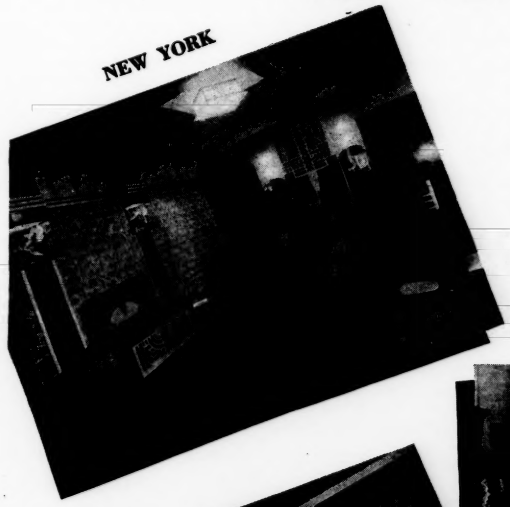

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D. M. of A. BULLETIN

(*Continued from page* 25)

gave some very good adagio work. A formal dance is being planned for the evening of March 5 for members and their friends to be held at the Marion Belle White Studio, San Francisco. The 1938 officers: President, Ethyl McFarland Joy; 1st Vice-President, Franchon Collom; 2nd Vice-President, Agnes Williams; Secretary, Alice Zwillinger; Treasurer, Julio Ramiciotti; Sergeant-at Arms, Charles Baker; Trustees: Lillian Thomas, Vera Larska and Jesslyn Pearson.

Western New York Council No. 8

The Western New York State Council of Dancing Masters held their mid-winter convention Sunday, February 13, at the studio of Gladys Bliss, Rochester. The Del-Wrights of Oshkosh, Wisconsin, presented five hours of routines including tap, ballet, acrobatic and ballroom work. Mrs. Arthur Funk and Mr. Joseph McKague were elected honorary members.

North Carolina Club No. 15

The following officers of the Dancing Masters of North Carolina have been elected: Louise Norman Williams, President; Mrs. W. E. Davis, Vice-President; Juanita Rios, Secretary-Treasurer; Directors: Betty Lloyd Tandy, Sarah Price, Josephine Baker and Mrs. Allie Morris Whitfield; Delegate Director, Jacqueline Dorminy.

Heart of America Club No. 19

At the December 12th meeting of the Heart of America Dance Association, the following officers were elected: President, Robert Lewis; 1st Vice-President, William Mack; 2nd Vice-President, Bird Kirtley; Secretary, Harry E. Wolfe; Treasurer, Helen Thomas; Board of Directors: Adelaide Fogg, Dorothy Perkins and Mrs. Dorothy Eisberg Shapiro.

Rhode Island Club No. 9

The Dancing Teachers Club of Rhode Island held their February 13 meeting at the Hotel Biltmore in Providence. The program for the day included novelty dances by Frances Cole, tap routines by Eddie Chavers, and ballet by Florence Greenland.

Connecticut Club No. 18

The Dancing Teachers Club of Connecticut held their February 20 meeting at the Florence Greenland Studio. Don Leblanc presented a varied program of ballroom work; Janet Fabian taught a Fred Astaire tap; Doris Dewey Landerman presented a classical toe; and Frances Deeley taught a tango tap. Immediately after the business meeting an entertainment program was presented by the following: Sword Dance by Eleanor Brown, swing-time tap and spoon-time by Sophie Peterson, classic toe by Lorraine Murphy, Carlos style tap by Annamae Tesselo, and two piano solos by Irene Ayotte. Florence Greenland, Past President, served a buffet luncheon and the table decorations were patriotic in honor of Washington's birthday. The next meeting will be held at the Anatole Bourman Studio, March 20.

Pittsburgh Club No. 10

The 1938 officers of the Dancing Masters of Pittsburgh are as follows: President, Jack Bowman; 1st Vice-President, Ruth Fairgrieve; 2nd Vice-President, Ronnie Huston; 3rd Vice-President, Helen Schultz; Secretary-Treasurer, Rae Russell; Directors: Pasquale Caputo, Jane Vella and Joseph Jordan.

Proposed D. M. A. Camp

The following letter has been sent to all Clubs affiliated with the D. M. A.:

The Florida Society of Teachers of Dancing passed a resolution at their mid-winter convention in Miami, in which they declared themselves unanimously in favor of establishing a permanent camp in which the Normal School of the D. M. of A. could be held, and instructed their secretary to inform the various clubs belonging to the D. M. of A. of their action, so that it can be discussed in all the clubs and the delegates can be instructed how to vote on this question, which will be brought up at the New Orleans Convention.

Louisiana Club No. 6

At a recent meeting of the Louisiana Association of Dancing Masters the following officers were elected: President, Hazel Nuss; 1st Vice-President, June Myers; 2nd Vice-President, Sue Farrior; Secretary, Lea Brandin; Treasurer, Marietta Swanson.

The Association sponsored a Children's Carnival Ball at the Jerusalem Temple, Sunday, February 13. Over 400 children participated, all pupils of Association members.

Cleveland and Ohio Club No. 16

The Cleveland and Ohio Dancing Teachers Association wish to extend their sincere sympathy to Eleanor Alverda Shupe of Warren, Ohio, in the recent death of her husband.

LaRue C. Hope of Cleveland was elected delegate to the New Orleans convention by Club No. 16 at their mid-winter meeting in Akron.

Wisconsin Club No. 12

The Dance Masters of Wisconsin had their February meeting at the Plankington Hotel, Milwaukee, with Agnes Klien teaching a ballroom routine for the members. After luncheon, each member was given two certificates of membership for the D. M. of A. and the D. M. of Wisc. Final plans for the Banquet on March 20 at the Plankington Hotel included the appointment of a General Banquet Committee, Entertainment Committee and Publicity Committee for the affair. During the afternoon program, Bernice Barbara, Milwaukee, presented three children's dances; Joyce Potter, Milwaukee, gave a ballet-tap routine; and Ermi Schultz of Chicago gave four children's dances.

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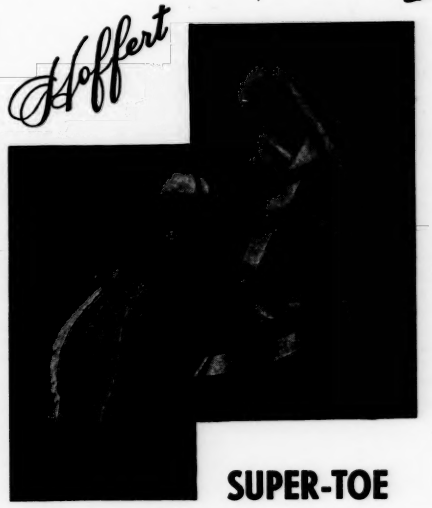

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Shopping Gossip by SALLY

Hereafter, Sally will make the rounds of THE AMERICAN DANCER'S *advertisers each month, reporting bits of news that she gleans from her visits, and calling attention to new items that you would find for yourself if you could shop in person. When you want personal information, write Sally, c/o* THE AMERICAN DANCER, *enclosing stamped, self-addressed envelope for quick reply.*

●

Continuing our comparison of prices in department stores vs. prices made available to dancing teachers through the various theatrical supply houses, it has become apparent that no matter what the price, glamour simply is not available in local department stores. Hunt as we would, we could not find anything tinselly, shiny, sparkly or glamorous in the department stores. A few showed us something which passed (with them) as "jewel cloth," but it did not even resemble the gorgeous stuff the fabric houses sell under that name.

As a result of last month's article on this subject, several teachers questioned us about the prices on materials not mentioned. We give you a comparison on the items specified:

Material	*Dept. Store*	*Supply Houses*
Velveteen	1.59	65c and 85c
Cotton back satin	1.59	65c
Rayon taffeta	.64	40c
Panne satin	.49	40c
Tarlatan	.21	15c

And, it was interesting to discover that when a dancing teacher places an order for costume material with her local department store, in nine cases out of ten, that department store writes to one of the fabric supply houses to fill the order. The department store pays the price that would ordinarily be quoted the dancing teacher, and the teacher pays whatever additional profit (sometimes as much as 100%) the policy of the store dictates.

●

Charles Le Maire is redesigning Ringling Bros.-Barnum and Bailey Circus. This is the first time in ten years that it has been redesigned and consequently Mr. Le Maire is trying to make it as modern as possible. He is getting lots of ideas and materials at Wagner-Mage. Also, while there, we saw a new print that is really beautiful—it is covered with musical instruments and notes and would lend itself to a variety of original ideas. Mr. Wagner also showed us a new metallic cord and braid that is non-tarnishable. It is made of cellophane, is flexible and is splendid for making frogs, etc.

●

On a personal tour through Selva's factory, it was interesting to see the great number of lasts with the names of famous people on each one. Among those we noticed especially were: the De Marcos, Dario and Dianne, Enrica and Novello, Baron and Blair, Harrison and Fischer, Georges and Jalna, Lydia and Jeresco, Judith and Jacques. It was explained that each last is carefully fashioned according to the individual requirements of the dancer, and is given minute attention under the personal supervision of Mr. Carlo Selva. At that moment we came across one that seemed so tremendous I knew it couldn't be a dancer's . . . the name on it was Primo Carnero.

●

When I dropped in at Associated Fabrics, the "magic theatre" was in operation. This is a tiny stage equipped with lights for displaying the Stroblite fabrics. All was in darkness and the materials were glowing lusciously. "Stroblite is having tremendous success in dancing schools this season," Mr. Olian remarked, "because teachers don't have to experiment with it. It has been so successfully used for many years at Radio City and other theatres that teachers realize what sensational effects they can achieve."

●

Any teacher who saw the effective ostrich feather fan number at Roxy a few weeks ago (during the showing of Sonja Henie's *Happy Landing*) knows how much gorgeous fans can contribute to a recital. Kate Shea made the fans for that production and she tells us that this is going to be a 'fan season'—so many teachers are using them in all white with colored lights (as at the Roxy) or having them dyed to carry out certain color effects. Kate Shea's is an interesting shop . . . she has been in the same building for years and the place abounds with feather ornaments of all descriptions.

●

Arthur Rose of Maharam's reports that Julia Mildred Harper, of Richmond, Va., confided to him she plans a Donald Duck number for her coming recital. He in turn spoke to a friend who is one of Walt Disney's boys and the result is a series of charcoal sketches which she will put on her background instead of special scenery for the number!

●

Speaking of scenery, Eclipse Rental Department is in a position to supply almost anything anyone might imagine or want in the way of scenery or props. You'll hear more of them in another issue!

●

The problem of costumes for the Spring recital is being bravely tackled by Edward Jensen and Max Banks of Unique Dancewears and Specialties, Inc., in Chicago. They are making all of the recital costumes for many teachers this year, and they claim they can keep economy and good looks right together in the first row—without sacrificing either.

●

Dazian's was bustling with activity. Teachers shopping in person and clerks filling mail-orders and over all there was an air of excitement about the two new features of the Dazian line this year, Permabrite and Conti-Glo. Permabite is an improved sparkle that won't tarnish or scratch (two important considerations) and Conti-Glo is a luminescent fabric which shines in the dark under the U. V. lens. It enables a producer to get one effect on a full-lighted stage and a totally different one when the stage is darkened and the U. V. lens is used.

●

Sponge rubber mats may sound like a prosaic subject, but to the school that teaches acrobatics they are a virtual necessity. Kenneth Robbins of the Robbins Hygienic Mat Co. came down from Connecticut to attend the D. T. B. A. meeting on February 27 and many teachers were intrigued with the mats he showed. They are good-looking (black-coated) and most efficient. Mr. Robbins didn't show the stunning bath sets that his firm makes, too—I think many dancing teachers would find it hard to resist them!

●

Mary La Barbara's shop is a bee-hive of industry with scores of costumes in preparation for the Ice Carnival at Madison Square Garden. Some of the most attractive were for Snow White and the Seven Dwarfs and The Old Lady in the Shoe. And, believe it or not, the majority of them were being fashioned of

(*Continued on page* 46)

Eliminate Dance Schools

(*Continued from page* 9)

teaching activities, we can only say: if the *Coffee-Pepper Bill* passes, government subsidized dance teachers will be working in every community. Friends of the bill will tell you these teachers would be assigned to community houses or possibly public schools and (they will naively point out("surely *your* clientele would not forsake you for free lessons!"

Why not? we ask. If the *Bureau of Fine Arts* is worthy of its name, it will employ on its teaching projects teachers who are the finest in their profession. *Their* services will be offered free. Granted that at first they may only be offered through community houses or under similar conditions, the very quality of their work will raise them above these levels. Then it is that they will come in direct competition with you who remain in private business. More and more the taxpayers are regarding free cultural activities, whether they be dance, music or language classes, in an attitude that says: "this is what I pay taxes for, why *shouldn't I* participate? In a very short period of time even *the best people* will be going to free dance classes just as they now go to the Federal Theatre.

There are many other weaknesses in structure to invalidate the bill and make almost impossible the accomplishment of the avowed aims of such a Bureau. For one thing, this is obviously an attempt to unionize all of the arts, for not only does Section 7 state quite blandly *"Wages and working conditions shall be the same as those established by trade unions for similar work in private industries"* but item (4) under Section 2 prescribes that *"the members of the Bureau shall be appointed by the Commissioner from a panel of names to be submitted to him by organizations representing the greatest number of artists employed in each of the arts under the Bureau"* Does any teacher organization approximate in representation the numbers which could be polled by *Chorus Equity* or other Labor affiliates which might become the bargaining agency of dancers? There is no differentiation between dancers and teachers of dancing in these bills, therefore, the two would presumably be grouped together although their problems are totally different.

This point was brought out by the Dancing Teachers Business Association of New York which petitioned the *Federal Arts Committee* to set up a separate Bureau for dancing teachers so that their interests might be protected.

The Dancing Masters of America, Inc., has asked for a poll of its members to determine how they feel about the bill. An early indication is that the organization will vigorously oppose any attempt to pass the bill. Some consideration is also being given by the D. M. of A. to the wisdom of making a proposal that dancing in all its aspects be dropped from the project.

This much remains certain: Unless concerted action is taken by dancing teachers, the teaching of dancing will pass out of the hands of the private individual and into government control.

In view of a recent statement credited to President Roosevelt, deploring the lack of self-reliance in 'small business' we are forced to wonder why the government fails to take notice of the dancing teachers of the country who, although comparatively small in number, present the very opposite of his picture of the 'small business man' who seeks government aid rather than help himself. Qualified dancing teachers are conspicuous by their absence on relief rolls. They have not at any time asked the government for special consideration, although they have suffered the same economic setbacks that other arts and other businesses have suffered in the past several years. Instead of asking or expecting government subsidy this group of self-reliant, self-respecting American artists has forged steadily ahead in private enterprise to a point where dance teaching and kindred or dependent businesses represent an annual turnover of approximately one hundred million dollars! Naturally, much of this is taxable income insofar as the government is concerned. Why, then, overthrow this self-reliant branch of 'small business' by extending the 'dole' system to people who do not seek it and do not want it?

The seriousness of the situation is apparently recognized by the author of the following letter:

"First let it be understood that this letter is written by a proprietor of a dancing school operating in a highly competitive community.

The average dancing teacher's outlook on present conditions is circumscribed by the activities of his own school. He lives a particularly insular existence, his interests and activities being centered upon securing more students and learning more routines to teach those students. It is this narrowing influence that keeps the dancing teacher and dancing teacher organizations from an awareness of what is happening in business and politics today.

In the world of art the government has entered into active competition with the individual through the *Works Progress Administration.* There are, at present, before the House of Representatives and the Senate in Washington, two identical bills which seek to establish a permanent *Federal Bureau of Fine Arts.* In lengthy preamble these bills set forth the principle that it is the right of everyone to receive the benefits of free instruction in the cultural arts through the guidance of the Federal government.

In my estimation, this is the most corrupt and communistic piece of legislation that has ever been attempted in America. If, as set forth in these bills, the Theatre, Dance, Music, Literature, Plastic Arts and Architecture were under the control of a government bureau, practically every phase of the arts could, and would, be used as the means of distributing political propaganda in emulation of such European countries as Russia and Nazi Germany where the activities of all of the arts must first be approved by the minister of propaganda.

Please note that one of the activities of the Bureau relates particularly to the dance and its allied arts. For the last six months these bills have received the endorsement of practically every labor organization under the C. I. O. and many of the labor groups of the American Federation of Labor. Bear in mind that through government legislation industry has already suffered detrimental restrictions and regulations.

Returning to the problem of the dancing teacher under the *Bureau of Fine Arts,* we have every reason to believe there already has been received enough response from various organizations other than dancing teacher groups to influence the administration to insist upon the passage of this bill. If we are to have such a bill, the dancing teachers' interests should be preserved and protected by it. It seems to me that the proper procedure is for the dance teaching profession to insist upon the creation of a separate program in the Bureau, to cover the activities in the dance teaching field alone. In other words, a branch of the Bureau to include only the teaching aspects of the dance as a cultural art as removed from the dance as a profession.

The above bill stipulates that these various departments of the Bureau shall be comprised of persons selected from names submitted by organizations representing the greatest number of individuals in that particular field. Therefore, if the dancing teachers created a department in this Bureau which embraced only the teachers of the dance, the dancing teacher himself would have a voice in adjusting competitive and economic problems which would arise from activities encroaching upon his field if, and when, this *Bureau of Fine Arts* becomes an actuality.

The dancing teachers' fight should be along two lines: (1) The teachers must use every influence to kill the bill. (2) The organizations must use every possible influence to see that in the structure of the bill there is a separate department created for the dancing teachers so that they will be protected when, and if, it does go through."—A Dancing Teacher.

THE AMERICAN DANCER urges all teachers to give this matter immediate thought and attention as attempts are being made to rush the Coffee-Pepper Bill through this session of Congress.

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OBSERVER

(Continued from page 32)

R Fwd Basic
4 walking steps turning L . 1-2, 3-4
in place (Girl turns R) 1-2, 3-4
On last note, boy raises right hand high and brings it down diagonally across body as though chopping.

GLOSSARY

Count: 4 counts to each Measure. L, Left; R, Right; Fwd, Forward; Bkd, Backward; Diag., Diagonally; Contact, clasp hands as directed.
A comma denotes a change of weight.
A hyphen denotes no change of weight.

* * *

CHERRY HOP—To be done in circle with any number of couples. Figures are called off by one who is not dancing.

Figure 1—Introduction: Form a large circle. Leading couple walks in LOD within the circle, the boy introducing his partner to the other dancers who bow and curtsey successively as the leading couple passes. The Leading couple returns to their place in the circle. Starting with the next couple to their Right, each boy in turn introduces his partner. 8 Ms. for each couple.

Figure 2—Serpentine: Moving in LOD. Everybody starting L. 4 serpentines single file, 4 serpentines partners arm in arm. (Boy catches up to his partner).

SERPENTINE
L—Diagonally Fwd.,
1,
R—Side,
2,
L-Close-
3-4-
L—Hop,
&,
R—Diagonally Fwd.,
1,
L—Side,
2,
R—Close, R—Hop
3-4- &.

Figure 3—Serpentine around your partner: Contact: Right hands. Dance 4 measures of serpentine around one another against LOD. Change hands and dance 4 measures around one another in LOD. On last measure girl turns under boy's left arm.

Vamp: Boys face inside circle. Girls stand opposite facing outside of circle. All start L. Step to Side (toeing IN). Arch R toe to L heel, at same time Toeing OUT L; by turning on heel of left foot. Count 1-2. Reverse to R 3-4. This step is used in preparation for other calls.

Figure 4—Cherry Chop: Contact: Clasp own hands high above R shoulder as though holding hatchet ready to strike. Partners face one another, girls inside, boys outside of circle
Girl bends and chops imaginary tree, Ct. 1; Boy bends and chops imaginary tree as girl straight, Count 2. Vamp before doing next figure.

Figure 5—Cherry Pie: Everybody holds hands; girls facing out and boys inside of circle. All move forward taking 4 pas de bourres. 1, 2, 3,-4. All move backward taking 4 pas de bourres. 1, 2, 3-4 (VAMP).

Figure 6—Cross Arms: Contact: Partners clasp R hands over L. (Open Position.)
L Fwd, Close, Fwd-Hop 1, 2, 3-4
R Fwd, Close, Fwd-Hop 1, 2, 3-4
L Fwd 4 walking steps, girl crossing behind partner to his right.
L Fwd, Close, Fwd-Hop, R Fwd, Close, Fwd-Hop
L Fwd 4 walking steps, girl crossing behind partner to his left.

Figure 7—Cherry Whip: Partners face one another. Contact: R hands clasped across L hands. Spin L around one another pulling away from each other.

L Side,
1,
Cross,
2,
Side-Hop.
3-4-&,
R Cross,
1,
Side
2,
Cross-Hop.
3-4-&
L 8 quick slides to left.
1, &, 2, &, 3, &, 4, &, 1, &, 2, &, 3, &, 4.

Repeat above 4 Ms., continuing spin ending boys facing out, girls facing in.

Figure 8—Cherry Crust: Everybody vamps. Leading couple march arm in arm between boys and girls in LOD. Each succeeding couple follows until last couple form a line and exit doing serpentine step in open position.

NOTE:
The Intermediate Rhythm Soft Shoe routine which appeared in the March issue was not only "transcribed" by Bert Bertram but it was created especially for THE AMERICAN DANCER by Mr. Bertram.

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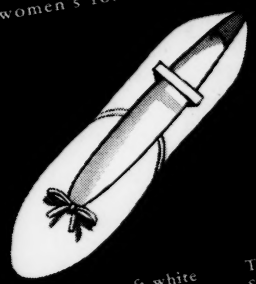

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A DANCER'S DIARY

(*Continued from page* 18)

crazy people. Dancing studio up the hall here and you go back to get changed."

I thanked him with a warm feeling. He was a good welcoming committee to my first rehearsal.

The girls in the dressing rooms talked very differently from those at Chichantinoff's. They all told stories of what shows they had danced in. There were four in with me, three had hair dyed a pinky red and the fourth was tying baby blue hair ribbons all over her. I decided to keep my mouth shut and not make judgments too quickly.

The studio was reached down a flight of iron steps. It was very large with bars along the wall and a mirror in front. The windows were high along one side. I really felt like working as I saw thirty or more people doing *pliés* along the walls.

Tony came swaggering in and took up his place in back of me.

"Say," he half whispered, "the old tiger's coming in; watch your ankle beats."

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50 YEARS A HOOFER

(Continued from page 15)

said, explaining, "I danced and danced for applause until I got it.

"I learned to dance by dancing. Nobody studied dancing in those days. There weren't teachers, as there are today. All us kids around the theatre just learned to dance and sing by being around.

"But to this day," he confessed, "I'm no good at ballroom dancing. I never could do it. The nearest I ever came to it was a waltz I did with my sister in *The Yankee Prince.* That was in 1908, the year of *The Merry Widow,* when everybody went crazy over *The Merry Widow Waltz* and every musical show after that had a waltz number. We danced up steps and across sofas and through a window. It was considered sensational at the time.

"I danced in all the shows I was in until 1914. The last was *The Cohan Revue,* that year.

"This is a strenuous business," he said, bracing himself on a central rod through the curtain as he stretched his legs with incredible agility for a man of his admitted fifty-nine years, out of practice the last ten. "I was getting stale, but I'm in tip-top condition now."

Besides his fifteen minutes of limbering up just before curtain time, Mr. Cohan walks at least five miles every day to keep fit. Rain, shine, sleet or snow, he can be found between one and two o'clock any afternoon hiking briskly around the reservoir in Central Park. Living on upper Fifth Avenue, it is practically his front yard.

"If you let yourself down," he pointed out, pausing for breath, "you let the performance down.

"I'm enjoying this show thoroughly," he said, as I began to edge toward the stage door upon hearing faint, distant strains of violin strings being tuned and tightened. "I haven't had as much fun in years. But if you think this dance is something, I wish you could have seen me in the old days when I really *did* dance!"

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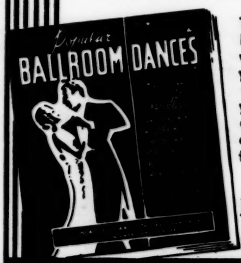

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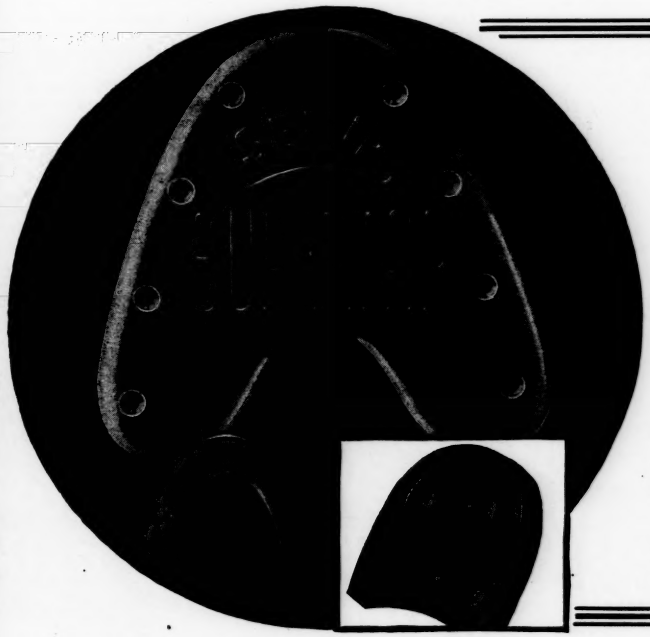

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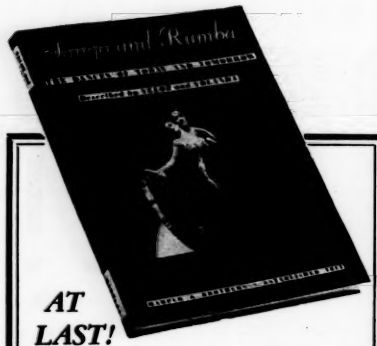

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UNITED WE STAND

(*Continued from page* 16)

in a more direct and less general way than it has ever been handled. And with this for a beginning, they have broken through into an audience that the modern dance has never reached before.

Their individual experience with subject matter grew and changed with each succeeding performance while they were working alone, until they became increasingly motivated by conviction and a common point of view. It all adds up to what Jane Dudley said: "In order to reach an audience, the dance should deal with things the audience is feeling and living in—that will reach them in the most compelling way."

"People that never went to dance recitals before," Miriam Blecher added, "go now because there is something for them." Jane put in: ". . . that's not abstract or abstruse."

There is nothing simpler than what they propose—dances which may be readily understood by anyone who sees them, that do not require the specialized knowledge which so few people possess. Consider their material, and it is immediately apparent that they have been true to that purpose. From Sophie Maslow's *Ragged, Hungry Blues,* using syncopated rhythm for a Southern miner's song, to Si-Lan Chen's typical *Shanghai Sketches,* all six of them do their best to present contemporary themes with a universal connotation.

Preparations are being made for an early Spring debut, when the rest of the dance world will be able to see what they have done in this direction. Whatever the opinions are then, it is a good thing to feel that dance is still flexible, that young enthusiasts may try out their ideas confidently, and that experiments are still made within its scope.

This particular experiment has a look of success. The combination of well-trained and talented young dancers, live and vital material, and a group form which allows them free expression, will be a hard one to beat!

SHOPPING GOSSIP

(*Continued from page* '38)

cotton fabrics! . . . Miss La Barbara says it is all in knowing how to use inexpensive fabrics so they will show up to the best advantage.

•

G. V. Rosi dropped into the office the other day, so we took him over to Capezio's to meet one of his countrymen, Salvatore Capezio! Imagine our surprise to find Mr. Capezio hard at work in the shop. He told us he was designing some new equipment which we later learned is a new last for the Pavlova toe shoe which many professionals are finding so satisfactory. It seems that the influx of foreign ballerinas has had a lot to do with it, for they are accustomed to, and prefer, a toe shoe that can be put on and worn without any breaking in. During the depression, practical America turned to shoes that would last a long time, and so now with the increased interest in ballet it is necessary to develop a new shoe for the changing needs. One example of this is the fact that Capezio was called on recently to make two pairs of shoes especially for Tillie Losch who wanted to wear them in a picture and didn't have time to break in other shoes. It requires great skill, according to Mr. Capezio, to make shoes that will stand the strain and at the same time be flexible enough for immediate wear.

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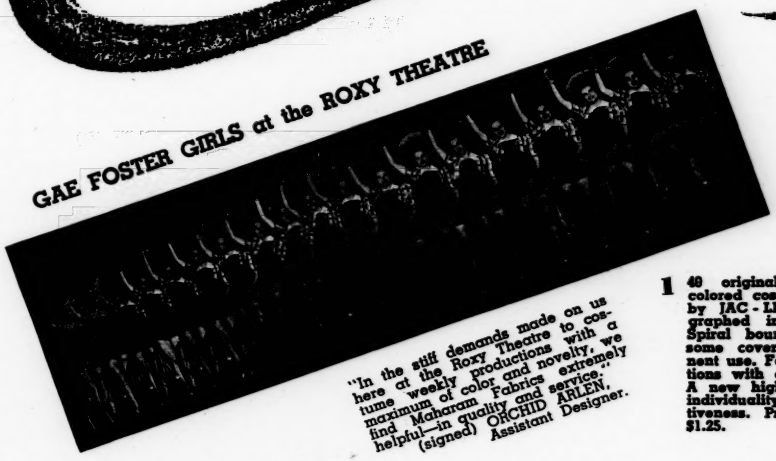

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FASCINATION VALSE—(Simple)
FAUST VALSE—(Very simple)
FIRE BIRD—Classic toe solo. (Interpretive) Large arm movement should be maintained endeavoring to represent bird-like motions.
GALOP BRILLIANTE—(Simple) (for class)
GRAND VALSE BRILLIANTE—Classic toe solo for children, medium knowledge of ballet technique.
GREEN AND GOLD—An eccentric dance. Needs a dancer able to do high kicks.
KALEENKA (Russian Folk Dance)—The dance has been adapted to one of the most charming Russian Folk Melodies.
LA COQUETTE—A character solo dance in which a page enters handing the dancer a letter. There is a little pantomime.
LA DANSEUSE—(Advanced)
LITTLE FLOWER GIRL — Simple character solo. The dancer enters with a basket of flowers, which are gracefully thrown out during the dance. A toe dance, but may be danced flat.
LITTLE MAIDS OF NAGASAKI—Character group 6 children. 4 girls enter with lanterns, 2 with fans.
MEXICAN FLOWER—In the Tango style of old Mexico. Finish should be played very fast.
MEXICAN HAT DANCE—Line of eight girls
MOMENT LYRIQUE—Simple toe solo, ages 9 to 12.
THE HUSSAR (Hungarian Military Dance) — Dancer carries a whip, used in time to the music.
PAS DE DEUX—(Advanced, for two girls)
PAS DE LA COEUR—(Very simple)
PLAY TIME—(Very amusing)
PEACOCK
PIERRETTE—(For beginners on toes)
PIERROT (As danced by Volinine, Pavlowa's Partner)—Very playful pantomime.
PIZZICATI—(Advanced)
POET'S LOVE
POLISH BRIDE
POLKA MIGNON
POLKA MUSETTE—A couple dance in which there is some very good pantomime. Lively music.
POLKA L'ESPRIT FRANCAIS—French Polka
POLKA PIQUANTE—We highly recommend this dance for all beginners.
ROSE-MARGUERITE—A toe solo. (Medium difficulty) knowledge of ordinary technique required.
RUSSIAN DANCE—Simple Folk dance in which a large colored handkerchief is used.
RUSSIAN FOLK DANCE
SCENE DE BALLET—(Medium)
SERENADE D'AMOUR—There is some acting in this dance. Man has guitar, girl a rose in bodice. Coquettishness of girl's part well described.
SILVER STAR POLKA—(Simple)
SPANISH BALLERINA
SUGAR DOLL—An advanced semi-character number to be done on toes or half-toes.
SYLVIA DANCE—(A simple polka)
THE WAY OF OLD PEKING—Simple Chinese dance with quaint, and most amusing little steps and actions. Original music.
THE COURT DANCER—(Simple)
THE MOON FAIRY—Classic toe
TULIP TIME—Dutch couple dance in wooden shoes.
VALSE AMOREUSE
VALSE BLUETTE
VALSE CLASSIC—A graceful dance full of pretty steps, quite simple. Attractive valse music.
VALSE ELEGANTE—A dance with graceful body movement. Has pretty coda and startling finish.
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VALSE POETIQUE
VALSE POLONAISE—(Advanced)

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BRAHMS HUNGARIAN
CAUCASIAN VEIL DANCE
CHINESE DANCE
DANCE OF THE MAGYARS—(Hungarian)
GOPAK—(Ukrainian dance)
GERMAN PEASANT DANCE
HUNGARIAN FOLK DANCE
MAZURKA CAPRICE—Classic Mazurka.
POLISH MAZURKA—(Danced in heeled shoes)
RENDEZVOUS—(With mask)
ROSE OF OLD MADRID—(Spanish)
RUSSIAN FOLK SONGS—Russian Dances.
RUSSIAN MAIDS
RUSSIAN PEASANT DANCE
RUSSIAN SWEETHEARTS
RUSTIC CARNIVAL
SUNNY ITALY—(Easy)
TAMARA
TYROLEAN FOLK DANCE—(For class formation)
TARANTELLA—(Italian)
THE JOCKEY
TROIKA—(Russian Dance)
UKRAINIAN DANCE—(Russian style)

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HUNGRY DON JUAN—(Very funny)
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RUSSIAN COUPLE DANCE
SKATING DANCE—(Couple)
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BON VIVANT—(Musical comedy)
BOW AND ARROW
DANCE SERPENTINE
FIREFLY—(Simple toe or flat)
GOLDEN DOLL
POMPONETTE—(Musical comedy)
SCARECROW DANCE—(Amusing)
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YOUNG AND OLD—(Dance with a mask)

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MOMENT LYRIC
NA BEREGU VOLGA
NAUGHTY GIRL POLKA
PETIT POLKA—(For class work)
PLAY TIME
POLKA CAPRICE
PUPPETS—(The dangling of arms throughout dance)
SLEEPING BEAUTY WALTZ
SUITE OF SIMPLE DANCES
SUITE OF SIMPLE FOLK DANCES
TITANIA—Simple toe solo

VERONINE VESTOFF

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Ballet Comes of Age!

(*Continued from page* 13)

and began anew with fresh personalities abetted by seasoned dancers such as Danilova and Tchernicheva and many others. Massine, who had spent several years at the Roxy Theatre in New York, was engaged as choreographer. Innovation was combined with tradition and the results are familiar to all of us. The warmth and fire and beauty of the Russian Diaghileff company is combined with the modern ideas of Massine. The strangely beautiful angles of *Choreartium* and *Presage;* the fluency and grace and subtlety of *Symphonie Fantastique.* Here are creations which stand quite apart from the personalities who portray them. Reforms and innovations which, as I have said before, lift the ballet as an art to a new height.

Yet do not think that the personalities of the ballet are of no importance. What is a ballet company worth without its stars? A public must have idols to worship. So, as can be plainly seen, it is undoubtedly the great strides which ballet has made in the last decade *plus* the personalities which it offers that has been responsible for ballet consciousness today. The delicate beauty of *Sylphide* and *The Spectre of the Rose* has given away to the gayety of *Le Beau Danube,* the strength and excitement of *Choreartium* or the mystery and color of *Coq d'Or.*

And ballet is here to stay Next season we are to have a new company which will boast such names as Massine, Danilova, Toumanova, Markova, Zoritch and many others. Yet despite the amazing success of ballet throughout the world there are still certain factions in this country who, apparently out of fear, continuously call the ballet "old-fashioned," "decadent," etc. To these factions there is no answer. There does not need to be. Facts speak for themselves. *Ballet certainly requires no defense.* This fact should be evident to those who have followed us step by step through two centuries and a half of ballet development. No foundation such as the art of the ballet is built upon can possibly tumble with a platitude!

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